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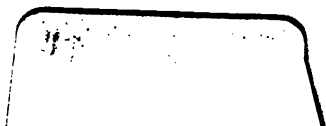
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BEITRÄGE ZUR ROMANISCHEN UND ENGLISCHEN PHILOGIE.
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VII. HEFT.

JOHN LYLY AND EUPHUISM

BY

CLARENCE GRIFFIN CHILD, M. A.

ERLANGEN & LEIPZIG.

A. DEICHENTSCHE VERLAGSBUCHE NACHF. (GEORG BÖHME).
1894.

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*For my dear Mother
with my best love.
C. G. C.*

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¹⁾ Fifty copies privately printed. Copy in Peabody Library, Baltimore.

I.

Introduction.

Euphuism exercised, at a critical period in England's national development, an influence marked and profound upon literature and cultivated speech. This truth, though recognised during the lifetime of the great Euphuist himself — so far at least as it evidenced itself in his personal achievement — was nevertheless speedily forgotten. Lyly's astonishing success, the applause accorded him by his age, the sincerer tribute of its close imitation, came soon to be regarded merely as memorable features of a folly as prodigious as it was ephemeral. His real honesty, good-sense, earnestness of purpose, counted for nothing. He was remembered only because of the consummate artificiality of the style he adopted and brought into fashion. Ridicule and censure attended its final rejection and gave rise to that falsifying tradition which condemned him to serve so long only as a mark of scorn for the sciolist, an awful example of monumental literary affectation for the complacent references of pedantic ignorance. Today however the true significance of that influence is perceived, whose effects for good and ill his works most fully display. The sources, character, consequences of Euphuism, have been traced out, examined into, defined. We are taught to see that no other influence ever affected English prose development so notably. Moreover we learn that, as concerns Comparative Literature, additional support is afforded

important generalisations, for Euphuism made or marked a phase in England's literary growth that may be profitably compared with phases somewhat similar in the literary developments of Greece, Imperial Rome, Spain, Italy and France.

Of the inquiry which has afforded these results, no detailed account has yet been given. Such however approves itself as the only means of thoroughly understanding the subject in its varied aspects and relations, as well as the present status of its study. Before we attempt it, certain points of elementary importance must be briefly touched upon, — and first a word as to the ambiguous use of the term “euphuism” and its co-derivatives.

For us, Euphuism will naturally mean, (1) an influence informing English literature and cultivated speech during the 16th century, with results most marked during Elizabeth's mid-reign, and with periods of inception, highest activity, and decadence, at least approximately determinable, (2) in any literary work, the general character or form resulting from direct operation of such influence, (3) any single group of words forming a unit for critical purposes, which exhibits such character or form.

These, with the adjective “Euphuistic” and the noun of the agent “Euphuist” are accepted terms, precise in meaning, and possessing precise equivalents in German. English critics, however, often use these terms in secondary senses running parallel to the primary and conveying in their connotation no implication of true traditional Euphuistic influence, no reference indeed to what are the individually characteristic features of Euphuism. These uses originated in the ignorant and prejudiced views of Euphuism which prevailed in the 18th century. Changing in color somewhat as the conception of Euphuism changed, they now draw their meaning from the mistaken notion prevailing until recently and not yet surrendered by some English critics, that Euphuism was the predominating influence throughout the whole of the 16th and 17th centuries. Thus they denote a style having certain characteristics possessed in common by all the several styles

in vogue during that period, e. g. wit in any degree other than quite spontaneous, in conjunction with a sophisticated nicety of expression.¹⁾ — The distinction here drawn is no idle one. English critics are constantly led into ambiguity — even Prof. Morley seems to be, though he takes care to note that {“Euphuism is a convenient word for artificial wit”, “a byword for certain forms of literary affectation.”²⁾ By reason of this double use, misunderstandings have arisen between German and English critics. Dr. Weymouth, in feeling about for a distinction between “euphuism” and a “euphuistic style” is evidently led astray by the more familiar use of these terms in their æsthetic connection. Schwan, who criticises him upon this point sharply, seems also unaware of the distinction. It was this use, no doubt, which made it more easily possible for Morley to repeat the error which credited Euphuism with a term of activity (its effects changed in form but not in kind) from Lyly’s day to Dryden’s mid-career — and to speak of Fuller, Browne, and Andrewes, as “euphuistic” — which they certainly are, but only in the rhetorical sense of the word, which itself took rise from precisely the same incorrect historical conception.

This conception has been shown to be false, as well as that, which by an error natural enough, found the original source, the fountain-spring of Euphuism in the two famous works which gave it name — Lyly’s “Euphues”, and “Euphues and his England”. Yet these must remain as the pivot-point of all study of the subject — while not the first, they are at once the most purely characteristic and the most significant product of Euphuism. (Euphuism had long been work-

¹⁾ With all due deference to Weymouth, these secondary uses are not only useful but quite justifiable, notwithstanding the fact that they took their rise in historical error (an origin in no way disparaging the value of many words of honorable acceptance) and in spite of the fact that “euphuism”, “euphuistic”, etc., have been misused by George Eliot and others for “euphemistic” &c.

²⁾ Quarterly Review, 1861, CIX, p. 350. It is to be regretted that Morley in his last work (English Writers, VIII, p. 317) speaks of a “Later Euphuism” affecting verse, &c. The use of capitals emphasises his incorrect application of the term.

ing up to this its most perfect expression. The language itself was at a stage of development which made a tendency to preciosity of some sort natural, indeed inevitable. Cultivated speech felt and followed this tendency — strove to express its feeling — was inarticulate, being ignorant for what it strove. Literature was naturally even more sensitive — and with better understanding, but with as great a lack of any definite self-originitive power, found its satisfaction in the translation and close imitation of the works of one who seemed an admirable and well-nigh inimitable exemplar — the Spaniard Guevara. Lyly completed the work, conjoining a native and original element. His two books first truly naturalised this foreign form, for they preserved in their content a thoroughly English and Elizabethan spirit. He focussed scattered and errant rays into a single narrow beam of intense brightness which kindled reflections often brilliant, often broken and refracted, in every angle and facet of the polished life of the day. Fitting his work with delicate intuition to a wavering, irresolute tendency, uncertain as yet of its object, he left that tendency by reaction a self-conscious fashion. His success was in a word due to the fact that he jumped with his time. Without a rival until the appearance of Sidney's *Arcadia*, his book had opportunity to make a most marked impression. It was no doubt familiar to every one of the two million or less readers of the period. Moreover Lyly, we have reason to believe, commended himself by his honesty as well as his artificiality, — in fact first gave offence by it. Many of his sayings had vitality enough to become proverbs, — became classic on the lips and in the memories of the unlearned. And doubtless the throng of poets, romance-writers and dramatists who a little later trod on each other's heels in their anxiety to get before the public, must have hungrily regarded his fame, and attempted through study of his means to repeat his success — even at a time when his elaborate rhetoric had ceased to excite admiration. Of these some of the greatest, while they ridiculed the follies he engendered, certainly held him and his work in real respect. It is equally certain that he must have exercised upon them

in their youth, for a time at least, something of a formative influence.

Concerning Lyly's life, we have but scanty information. Born 1553—4, he took his B. A. in Oxford, 1573, his M. A. 1575. Lord Burleigh refused him a fellowship, but seems to have given him employment of some sort 1575—82, when he apparently fell into disgrace from which, in a letter to Lord Burleigh still extant, he pleads for an opportunity to exculpate himself.¹⁾ During this time he had been incorporated Master of Arts of Cambridge²⁾ (1579), had published "*Euphues*" (1579) and "*Euphues and his England*" (1580). For certainly over thirteen years, probably from 1584 on, he lived about the Court as playwright, striving without success to obtain the post of Master of the Revels, although in two petitions to Elizabeth, he pleaded pathetically his long services and his poverty. He died in 1606. Only a few scattered allusions give us glimpses of the man. Morley, piecing together references gathered by Fairholt, has contrived to draw a very complete picture. "Lyly", he said³⁾ "had children and his book shows as we shall find that he thought seriously for himself and agreed with Ascham upon questions of education. He was a little man with a wife and family; he smoked tobacco, and was a wit in society with a heart full of seriousness; he was a hungry reader of good books and to the last⁴⁾ a hungry waiter in the Court that repaid his honest labouring to entertain it well according to its humor only with promises

¹⁾ We discover a hint as to Lyly's occupation in Harvey's "*Pierces Supererogation*" (*Archæica* II, p. 80): "*Pap-hatchet*, desirous for his benefit to curry favour with a noble Earl and in defect of other means of commendation, labouring to insinuate himself by smooth glosing"; p. 139: "A whole sink of such arrant phrases savour hotly of the same Lucianical breath, and discover the minion secretary aloof".

²⁾ Some have said this indicates an estrangement from his Alma Mater. This is ridiculous. Such double degrees were common enough, e. g. Nash was M. A. of both Universities.

³⁾ *Quarterly Review*, 1861, CIX, p. 360.

⁴⁾ No historical warrant for this statement. The probability is he was pensioned. He lived for a number of years apparently unproductive, save some Latin verses to Elizabeth in *Lock's "Ecclesiastes"*.

unfulfilled The first part of *Euphues* is the complete work; the second and longer part was designed to mitigate the severity of the first and indirectly deprecate in courtly fashion an interpretation of the author's meaning that might lead to the starvation of his family.¹⁾ In the first part Lyly satisfied his conscience; in the second part, but still without dishonesty, he satisfied his country and the court".²⁾ Mézières³⁾ closely follows Morley. He speaks of Lyly as "ce bourgeois de Londres, esprit sérieux et religieux, un peu de théologien même . . . ce père de famille très-occupé de questions d'éducation et très-attentif à bien élever ses enfants". Two facts only of Lyly's life are of pointed interest and importance: — (1) University-bred, he read the classics in the original; (2) he wrote for his daily bread, studied therefore the taste of his public; followed, did not institute a movement.

Euphues, as Morley points out, gave temporary dissatisfaction owing to its strictures on the Universities and the laxities of fashionable life.⁴⁾ With its successor however it speedily won great popularity and brought into vogue the style it used in such elaborate perfection. In proof of these facts, a few quotations⁵⁾ may be of interest and value:

Rich, B.⁶⁾, "Don Simonides", II: "And amongst the whole catalogue of comedy schollers, there shalt thou meete with a Gentleman . . . yea, with so sweet a tongued orator shalt thou meete, as Aeschines should be shaft at, if he discommended him and Anthony the orator derided at, . . . Happy

¹⁾ How does Morley know Lyly was married when he wrote *Euphues* and his England?

²⁾ Quarterly, CIX, p. 361.

³⁾ *Prédécesseurs et Contemporains de Shak.* p. 62.

⁴⁾ *Euphues*, p. 215: "The other not daring to bud till the colde were past"; ib. p. 207, the apology "To my verie good friends the Gentlemen Schollers of Oxford".

⁵⁾ Dilke and Drake started and Fairholt and Arber added successively to this list of citations. We quote one from Landmann (see also his *Diss.* pp. 89—91, quotations from Nash and Harvey) and add one or two from Harvey's *Pierces Supererogation*.

⁶⁾ Landmann, *Diss.* pp. 86—87.

shalt thou be in thy travaile to meete with this Euphues, who is curious in describing the anatomie of wit, and constaunt reprehending vanities in Love."

1586 Webbe, Wm., "Discourse of English Poetrie": "Among whom I thinke there is none that will gainsay, but Master John Lilly hath deserved moste high commendations, as he hath stept one steppe further therein than any either before or since he first began the wyttie discourse of his Euphues."

1587 (?) Upchear, H., Prefatory Verses to R. Greene's "Menaphon":

*"Of all the flowers a Lillie on[c]e I lov'd,
Whose labouring beautie brancht it selfe abroad."*

1588 Eliot, J., Prefatory Sonnet to R. Greene's "Perimedes":

"Greene et Lylli tous deux raffineurs de l'Anglois".

1592 Nash, Th., "Strange News": "Euphues I read when I was a little ape in Cambridge, and then I thought it was ipse ille . . . I looked not in it these ten years".

1593 Harvey, G., "Pierces Supererogation": "For in truth I loved him, in hope praised him, many ways favored him and never in any way offended him"¹⁾; "Faith, quoth himself, thou wilt be caught by thy style Greene's pamphlets, Euphues similes, double V's phrases are too well known to go unknown".²⁾

1596 Lodge, Th., "Wits Miserie": "Lilly, the famous for facility in discourse"; 1598 Meres, F., "Wits Treasury": "Eloquent and wittie John Lilly"; 1623 Jonson, B., Prefatory Verses to the First Folio:

*"For, if I thought my iudgment were of yeeres
I should commit thee surely with thy peeres,
And tell, how farre thou didst our Lilly outshine,
Or sporting Kid, or Marlowes mighty line."*

¹⁾ Brydges, *Archaica*, II, p. 80.

²⁾ *Ib.* p. 139.

1632 Blount, Ed., "Six Court Comedies" (a reprint of six of Lyly's Plays), Address to the Reader: "Our Nation are in his debt, for a new English which hee taught them. *Euphues* and his England began first that language: All our Ladies were then his Schollers: And that Beautie in Court, which could not Parley, Euphueisme, was as little regarded; as she which now there, speaks not French".

Adverse criticisms of the faults and excesses of the Euphuistic style are not wanting; these followed for the most part upon the waning of its popularity:

Circa 1580 Sidney, P., "Apologie": "So is that hony-flowing Matron Eloquence, apparelled, or rather disguised in a Curtizan-like painted affectation . . . I would this fault [Alliteration] were only peculiar to Versifiers and had not as large possession among Prose-printers"; 1592 Nash, Th., "Strange News": "Do I talke of any counterfeit birds or hearbes or stones . . .?"; 1593 Harvey, G., "Pierces Supererogation": "A whole sink of such arrant phrases savour hotly of the same Lucianical breath"¹⁾; "The finest wits prefer the loosest period in M. Ascham or Sir Philip Sidney before the trickiest page in *Euphues* or *Pap Hatchet*"²⁾; "Pap-Hatchet's reasty eloquence"³⁾; 1599 Ben Jonson: the character of Fastidious Brisk in Ben Jonson's "Every Man out of his Humour" has been so generally accepted⁴⁾ as a satire upon the Euphuistic courtier that we mention it — though unable to discern wherein the point of the satire lies. Fallace quotes *Euphues*⁵⁾ to Brisk, but nothing in his behaviour or conversation suggests the Euphuist; 1627 Drayton, M., "To

¹⁾ Ib. p. 139.

²⁾ Ib. p. 140.

³⁾ Ib. p. 151.

⁴⁾ See e. g. Dunlop, p. 433, Arber, p. 16. Fairholt, with as little reason says (I, p. X) that Euphuism was "one of the chief objects of satire" in "*Cynthia's Revels*".

⁵⁾ Act V, Sc. X: "O Master Brisk, as 'tis in *Euphues*, Hard is the choice when one is compell'd either by silence to die with grief or by speaking to live with shame" (Gifford's ed. II, p. 205).

my most dearely loved friend Henery Reynold of Poets and Poesie”:

*“The noble Sidney . . . did first reduce
Our tongue from Lillies writing then in use;
Talking of Stones, Stars, Plants, of Fishes, Flyes,
Playing with words, and idle Similies”.*

1627 Wither, G., “Brittans Remembrancer”:

*“Words alter as the Times:
And soonest their fantastic Rhetoriques,
Who trim their Poesies with school-boy tricks.
That, which this age affects, as grave and wise
The following generation may despise.
Greenes phrase and Lillie’s language were in fashion
And had among the wits much commendation;
But now, another garbe of speech, with us
Is pris’d; and theirs is thought ridiculous.”*

(Canto 2. 42 ff.)

We have not hesitated to cite Harvey in spite of the enmity Lyly and he had for one another. Landmann says even Harvey did not withhold the respect which Lyly’s contemporaries felt for him personally.¹⁾ Schwan criticises “I know nothing of this respect which Harvey did not refuse to Lyly”.²⁾ Landmann referred him to a passage already quoted by him from Harvey’s “Advertisement for Pap-Hatchet”: “So then of Pappadocio *whom* nevertheless I esteem a hundred times learnder and a thousand times honester then this other Braggadocio” i. e. Nash. Some of the passages above given might better have been cited, or that³⁾ in which Harvey charges Lyly with the authorship of “Pappe with an Hatchet &c.” Harvey there says: “When young Euphues hatched the egges that his elder freendes laide (surely Euphues was

¹⁾ Diss. p. 94.

²⁾ Engl. Stud., 1883, VI, p. 104: „Von der Achtung, die Harvey Lyly nicht versagte, ist mir nichts bekannt“.

³⁾ Quoted Arber’s Euphues, p. 9.

someway a pretty fellow: would God, Lilly had alwaies bene Euphuies and never Pap-Hatchet”.

The term Euphuism is first found in Harvey's "Four Letters and certaine Sonnets touching Robert Greene"¹⁾, — "What hee is improved since excepting his good old *Flores Poetarum*, and *Tarleton's* surmounting rhetoric, with a little *Euphuism*, and *Greeness* enough which were all prettily stale before he put hand to pen". It appears to have been in general use. Blount preserved it for us in the passage quoted above (p. 8).

Blount was himself a belated Euphuist — and epitaphist, not editor. His Epistle Dedicatorie and Address to the Reader in florid eulogy of Lyly's memory, possess historical value only — contain no profitable critical comment; such, of course, we are not to expect of his day and generation. Scarcely more profitable, indeed, are the greater number of later references. Lyly's name is introduced, perfunctorily enough as a rule, in works treating of the drama — and dismissed with a passing, often contemptuous mention. Yet trivial as many of these references are, we are unwilling to pass any of them entirely by. The study of Euphuism has always been closely identified with that of Lyly; it is impossible to reject any mention of him as of no importance historically. These references formed the real basis of the modern inquiry, for they served to keep the subject in mind, gradually gathered together fragments of useful fact and opinion, and finally supplied everything but the point of view for the first separate and thorough treatment of Euphuism itself. When however we take the whole body of our notes into consideration, justice and accuracy demand the marking of a distinction. We accordingly divide our account into two parts: A. Incidental references to Lyly and his style; B. Euphuism as a separate subject of scientific inquiry.

¹⁾ Brydges, *Archaica*, II, p. 29.

A. Incidental References to Lyly and his Style.

Gerald Langbaine¹⁾ says of him: "He was a very close student and much addicted to Poetry; a Proof of which he has given the World in Nine Plays he has bequeath'd to Posterity and which in that Age were well esteem'd both by the Court and the University. He was one of the first Writers that in those Days attempted to reform our Language and purge it from obsolete Expressions". Langbaine himself is not of so much interest to us as the interleaved Ms. notes of the famous antiquarian, Oldys.²⁾ He comments upon Lyly's style with singular justice and quiet good sense — upon its "Conformity", the "formal measure of its Periods", its "shaping of the sense into one artificial Cadence", its "excess of Allusion", and particularly its constant use of "one odd Allusion or Simile or other (out of Natural History that yet is fabulous and not true in Nature)". Mr. Cibber³⁾ has not himself read Euphues but quotes the author of the "British Theatre"⁴⁾ who has: "This Romance, so fashionable for its wit; so famous in the court of Queen Elizabeth, and is said to have introduced so remarkable a change in our language, I have seen and read. It is an unnatural affected jargon in which the perpetual use of metaphor, allusions, allegories, and analogies, is to pass for wit, and stiff bombast for language; and with this nonsense the court of Queen Elizabeth (whose times afforded better models for stile and composition than almost any since) became miserably infected and greatly help'd to let in all the vile pedantry of language in the two following reigns; so much mischief the most ridiculous instrument may do when he proposes to improve on the simplicity of nature". Whalley⁵⁾, a few years later,

¹⁾ Dramatick Poets, 1691, pp. 327—330.

²⁾ In copy in Boston Library, 4 vols., rescript of copy in British Museum.

³⁾ Lives of the Poets, 1753, I, pp. 110—113.

⁴⁾ [Chetwood, W. R.], 1750, Preface.

⁵⁾ Ben Jonson's Works, 1756; reprint quoted 1811, I, p. 94.

finds the essential quality of Lyly's style to be "antithesis of thought and expression"; this phrase and those of Oldys are notable; they are constantly repeated by later critics; in fact these two brief annotations sum up nine tenths of later criticism.

In 1758, Lyly was commended¹⁾ as "a kind of prodigy for neatness, clearness and precision", and in 1760 credited²⁾ as "a writer of some fame in the XVI century by many accounted one of the first reformers of the English tongue". Berkenhout³⁾ perverts the meaning of Whalley's note, and condemns the Euphuës as a "most contemptible piece of affectation and nonsense." Malone⁴⁾ barely touches upon the subject. In the British Bibliographer⁵⁾ there is incidental reference to the "fantastical nonsense of Lyly", and the "jargon of the Euphuës and his England".

D'Israeli⁶⁾ in his "Calamities and Quarrels of Authors" (1812) expresses a doubt whether Lyly wrote "Pap with a Hatchet": "Its native vigor strangely contrasts with the famous Euphuism of that refined writer". The editor, his son, says there can be no doubt of Lyly's authorship and quotes Harvey as proof.

Dunlop⁷⁾ is to be credited with carefulness and some originality. He discovers three faults in Lyly, — "1. A constant antithesis, not merely in the ideas but words, as one more given to *theft* than to *threft*; 2. An absurd affectation of learning by constant reference to history and mythology; 3. A ridiculous superabundance of similitudes".⁸⁾ Of chief interest is the fact that he finds features of style similar to those of Lyly in Lodge, Greene, Brian Melbank and Breton.

¹⁾ Anon. Literary Magazine, 1758, quoted Arber, p. 19.

²⁾ Biog. Brit. 1760, V, pp. 2962—2963.

³⁾ Biog. Literaria, 1777, p. 312, note a.

⁴⁾ Rise and Progress of the English Stage, 1800, pp. 39—64.

⁵⁾ 1810, I, p. 232. Here a bare reference may be made to Dilke, Old English Plays, 1814, Vol. I, pp. 199, 201, 291—293, Vol. II, 34. Dilke began the collection of incidental references to Lyly.

⁶⁾ Ed. 1860, London and New-York, p. 116.

⁷⁾ History of Fiction, 1814. 2d Ed. used, 1816, pp. 426—448.

⁸⁾ Ib. p. 431.

Gifford ¹⁾ follows Berkenhout's lead; citing Whalley, he does not pervert his meaning like Berkenhout, but adds of his own hand that Lyly "vitiated the taste and corrupted the language of his time". A.W. Schlegel ²⁾ holds that Lyly deserves recognition among Shakspeare's predecessors. He was a trained scholar, and successfully busied himself with bringing into English prose and conversation an elaborate adornment of style. His *Campaspe* is an example, and warning, how impossible it is out of mere anecdote and epigram to build up a dramatic whole. Lyly was a learned wit but in no respect a poet. ³⁾ Drake's ⁴⁾ treatment of the subject is as careful and thorough as his opportunities permitted, and for a long time was standard. He gives a just estimate of Lyly's style, presents historical data, records judgments passed upon him, briefly vindicates his moral earnestness, and condemns Berkenhout's flippant criticism. He may also be credited with having first attempted to determine, though unsuccessfully, Lyly's proper place in English prose development.

Scott's ⁵⁾ well-known parody of Euphuism in the character of Sir Piercie Shafton is said to have attracted attention to the subject. It scarcely deserves the name of parody, being rather that most worthless of all trivialities — a caricature without likeness. Later in criticising his own failure ⁶⁾, Scott was the first to draw a parallel between Euphuism and Preciosity.

Tieck ⁷⁾ justly says that there was nothing in Lyly's word-plays, elaborate similes, pedantic niceties, to save him from oblivion, yet he is to be studied if we are to obtain a true knowledge of his time, the character of its culture, and the

¹⁾ Ben Jonson's Works, 1816, II, p. 205.

²⁾ *Dramatische Kunst und Litteratur*, 1809, pp. 268—269; lectures delivered in Vienna, 1808.

³⁾ There is a brief reference containing nothing worthy of note in "Ancient British Drama", ed. by Sir Walter Scott, 1810, I, p. 132.

⁴⁾ *Shakespeare and his Times*, 1817, I, pp. 441—443, II, pp. 240—242.

⁵⁾ *The Monastery*, 1820.

⁶⁾ *Ib.* 1830, p. 391.

⁷⁾ *Shakespeares Vorschule*, 1823—1829, I.

course of its development. Miss Aikin¹⁾ quotes Drake. Her account of the reception of the French Embassy, 1581, gives several speeches then delivered pronouncedly Euphuistic in character. She herself calls attention to Elizabeth's early letters; though not truly Euphuistic, they prove unmistakably the cultivation of a carefully antithetic style.

Two remarkable bits of criticism follow from two rather notable men. Collier²⁾ considers Lyly to have little title to the character of a poet; that he "never yielded to the impulse of genuine feeling" — a woefully mistaken impression characteristic of the time. He refers to Lyly's "fabulous or unnatural natural philosophy" — and is warmly praised for the phrase by Fairholt, Ward and others, though it is evidently an awkward conveyance of Oldys' epigram, above given. Hallam³⁾, eight years later, while commenting upon the Elizabethan taste for recondite mythological allusions, and a Latinised phraseology, uses Lyly as a stock example. To talk of a "Latinised phraseology" in connection with Lyly is simply absurd. The amusing feature of this criticism is that Hallam quotes nearly three pages of the Euphues; in these not fifty words are of Latin origin at all — and such as are had been long domesticated in the language, — nobility, honor, courage, and the like. Hallam's criticism of Lyly is empty, of his book false. "It is full", he says, "of dry commonplaces", — surely a curious comment for an historical critic to make upon a book 240 years old.

Ulrici⁴⁾ was the first to suggest Lyly's influence upon Shakespeare in the matter of comic and witty dialogue, word-plays, &c. His criticism is founded upon Drake. Lyly, he considers, was no poet. Hazlitt's⁵⁾ criticism is purely of

¹⁾ Memoirs of the Court of Elizabeth, 1823; ed. 1870, p. 312.

²⁾ History of English Dramatic Poetry, 1831, III, p. 178.

³⁾ Introduction to the Literature of Europe, Paris 1839, II, pp. 253—254, London, II, pp. 408—411, New-York 1863, pp. 287—289. See also III, pp. 17—38.

⁴⁾ Ueber Shakespeares dram. Kunst, 1839, pp. 38—40.

⁵⁾ Lectures on the Dram. Lit. of the Age of Elizabeth, 1840, pp. 44—53.

an æsthetic character. The affectations which disfigure Lyly's pages form only occasional blemishes in those of Sidney. D'Israeli¹⁾ remarks: "Nothing we know of the much applauded, and much ridiculed and most ingenious John Lyly". Halpin²⁾ traces certain resemblances between Lyly and Shakespeare, in point of plots, dramatic devices, &c., entering particularly into the discussion of the *Endymion* in connection with Oberon's Vision, in regard to their alleged allegorical significance. His work does not stand in direct relation to the inquiry. In the same year appeared in Chambers' "Encyclopædia of English Literature" a brief note, for its time excellent, upon Lyly's life and work. Charles Kingsley³⁾, in speaking of the honesty and true gentlehood of the Elizabethan Age finds occasion to speak of Lyly, and in one pithy remark gives us a glimpse of the opinion then held of him: "If they [those differing in opinion] shall quote against me with a sneer Lyly's *Euphues* itself, I shall only answer by asking 'Have they ever read it?'" Here we may interject that Lyly was certainly not without one or two readers. Irving⁴⁾ quotes him in *Bracebridge Hall* (1822), Longfellow⁵⁾

¹⁾ *Amenities of Literature*, 1842, II, p. 128.

²⁾ *Shak. Soc. Publications*, 1843, also *Oberon's Vision* etc. London, 1843.

³⁾ *Westward Ho!* 1855, p. 276.

⁴⁾ Motto prefixed to "Student of Salamanca" from "*Gallathea*": "What a life doe I lead with my master; nothing but blowing of bellowes, beating of spirits, and scraping of crosetts! It is a very secret science, for none almost can understand the language of it. Sublimation, ahnigation, calcination, rubification, albification and fermentation; with as many tearmes impossible to be uttered as the arte to be compassed". Motto to the "Schoolmaster" from "*Euphues*": "There will no mosse stick to the stone of Sisyphus, no grasse hang on the heeles of Mercury, no butter cleave on the bread of a traveller. For as the eagle at every flight loseth a feather, which maketh her bauld in her age, so the traveller in every country loseth some fleece, which maketh him a beggar in his youth by buying that for a pound which he cannot sell again for a penny — repentance".

⁵⁾ *Prose Works*: Book I, p. 1120; "In John Lyly's '*Endymion*', Sir Top[h]as is made to say: 'Dost thou know what a poet is? Why, fool, a poet is as much as one should say — a poet!'"

in *Hyperion* (1839), and Southey ¹⁾ in his "Commonplace-Book" and "The Doctor".

By this time the book *Euphues* had been partially redeemed from oblivion, and its character from obloquy. A decided change was now to occur in its fortunes. Fairholt's edition of Lyly's plays ²⁾ effected this, but indirectly through Morley's article, of which we shall speak later. Fairholt's brief introductory article is helpful both through its presentment of what few facts we possess of Lyly's life and its quotation of remarks and opinions concerning him. Lyly's indebtedness to the classics is shown; "Love's Labour's Lost" and "Cynthia's Revels" are referred to as parodies of Euphuism. It is taken for granted that Lyly worked after Italian models; no specific instances are given in which this appears save a trivial one where Lyly seems to have coined a figurative allusion from a pictorial page-heading in Geoffrey Whitney's translation of Alciati's popular "Emblems".

Of Bodenstedt's ³⁾ fresh and original view, we need only take a glimpse. He is almost tempted to believe *Euphues* a parody on the extravagances of its time. His use of the sub-title "Anatomy of Wit" in a literal German translation rather begs the question. Like Morley he compares Euphuism with forms of preciosity in England, Spain, Italy and France. Euphuism is however distinguished by its use of alliteration. Lyly was forced to study the taste of his time in order to win its suffrages. His submittance was still no slavish one; he worked unhampered and with an artist's freedom.

¹⁾ "Commonplace-Book", seventeen quotations, I, pp. 487, 504, 505, six, IV, p. 457. Before this collection of quotations, Southey prefixed a note "John Lyly. In a Catalogue I see 'Lyly's *Euphues*, *Lucella*, *Ephoebus* and *Letters*' rendered into modern English 1716". Noting Wither's reference to Lyly (cf. p. 9) he adds the single critical remark: "There is in his *Euphues* occasionally a vulgarity such as in Swift's *Polite Conversations* and there are also conceited and rapid discussions like those in *Madame Scudéry's Romances*". What Southey says of Lyly's vulgarity is entirely without foundation. Also "The Doctor", two quotations, pp. 23, 259.

²⁾ 1858, Introduction.

³⁾ Shak.'s *Zeitgenossen u. ihre Werke*, 1860, III, pp. 9—11.

Marsh's references to Lyly remind us of Dunlop. The earlier ¹⁾ barely touches the subject: "Hardly to be distinguished from annomination is the euphuism of Queen Elizabeth's age, which Scott's character has made familiar to modern readers". It is strange that Marsh should thus have singled out this feature of Lyly's style. ("The formal characteristics of Euphuism", he says later, ²⁾ "are alliteration and verbal antithesis"). This is true and helpful. The remainder of what he says, while true as he meant it, is not accurate according to modern definitions. It is nevertheless of interest, for Morley evidently drew from it Euphuism has prevailed more or less in all periods of English literature. Stanihurst, Silvester, Fuller, Browne, were all affected by the Euphuistic tendency. It displays itself in the first two in a morbid, hectic phase; in Fuller and Browne we see it mingling with the flush of convalescence from a malady, which might have proved dangerous.

The effect of Morley's article (April 1861) appears from now on in the marked respect and attention paid to Lyly in every work treating of Elizabethan literature. Mézières ³⁾ devotes thirty-five pages to him as "un des hommes qui ont exercé la plus grande influence sur l'esprit anglais pendant quelques années". ⁴⁾ The Euphuist's inspiration was Italian. He hoped to do away with the barbarities and soften the asperities of his language. Form was affected, not content. He did not diminish the riches of the language in order to render it more elegant like the *Précieux*, — "la brutalité native de la race anglaise s'y opposait". ⁵⁾ Word-play is the basis of Lyly's Euphuism The character of Lyly's influence upon his age and upon Shakspeare is admirably presented. Mézières is in general Morley worked over,

¹⁾ Lectures on the English Language, 1861, p. 567.

²⁾ Origin and History of the English Language, 1862, pp. 539, 544—546.

³⁾ *Prédécesseurs et Contemporains de Sh.*, 1863, pp. 59—94.

⁴⁾ *Ib.* p. 59.

⁵⁾ *Ib.* p. 89.

✓ but his fresh and energetic treatment of the subject in a work of standard reference in so broad a field must have served as a constant reminder to the student of its importance in a way which Morley's isolated magazine article could not do.

✓ In 1868 Arber¹⁾ reprinted the two parts of the *Euphues*. He naively tells us we must address our thanks to Prof. Morley, "who has more than any other contributed to the book's resurrection; not only by the loan of his texts, but by being my foster-father in English literature".²⁾ This edition is necessarily standard and we may be thankful that it possesses the virtues of the series of which it forms part. Arber, as is his wont, essays little himself by way of criticism, giving in its place a catena of quotations, bearing upon author and book historically and critically. In a note at the end of the volume, it is pointed out that "*Euphues* and his *Ephoebus*" is translated with the exception of a few passages from Plutarch. This was the discovery of Prof. Rushton, circa 1868.

Rushton, in a little brochure "*Shakspeare's Euphuism*" (1871), places parallel a number of passages from Lyly and Shakspeare. The book aims to prove likeness of matter, not style, and therefore does not particularly interest us. Lowell,³⁾ in commenting on the "*Library of Old Authors*", says: "Of the dramatic works of Marston and Lilly it is enough to say that they are truly *works* to the reader, but in no sense dramatic nor, as literature, worth the paper they blot". This is curious, as coming from Mr. Lowell. The literary worth of Lyly's plays may be matter of opinion; their historic value is not. The series he criticises does not aim simply to please the general reader.

¹⁾ *Euphues*, 1868. In the *Saturday Review*, May 1869, XXVII, pp. 722—725, an anonymous article appeared ostensibly a review of Arber, but in fact only a slight and superficial sketch of Lyly and his work. It echoes Hallam's condemnation, — "The evil that Lyly did lived long after him" (p. 722).

²⁾ *Ib.* p. 26.

³⁾ *My Study Windows*, 1871, p. 296.

We must pause for a moment in our task of tracing the progress of the direct inquiry in order to take note of the more careful treatment of a subordinate question — one of interest, though we may consider it today to have received a definite answer — that which has to do with the character and extent of the influence of Lyly upon Shakspeare. Vatke¹⁾ finds that Lyly's style suggests that of Shakspeare's sonnets. It was epoch-making for English prose, and in particular laid the foundations of English dramatic prose. (Delius,²⁾ after distinguishing two several kinds of simple prose, of which the comic used by clowns and servants is the more noteworthy and individual in character, proceeds to characterise a third, the artificial character of which, in its phrases and constructions, antitheses and metaphors, hints either that the poet consciously imitated the style which the Euphuës brought in, or that he employed it of his own choice and taste for certain special uses. In the earlier dramas this form of prose appears as the "persiflage" of a "foolish pedanticism", but later it is used — this is worthy of special remark — where a "dignified, ceremonial tone" is aimed at. In "Love's Labour's Lost", Armado's speeches burlesque the Euphuism of the Court — and in "I Henry IV" Falstaff and Prince Hal, in their amusing travesty of Court-ways, undoubtedly parody Euphuism.

Hense's valuable papers³⁾ upon "Shakspeare and John Lilly" contributed little or nothing to the study of Euphuism proper. Lyly, it must be remembered, exerted an influence as playwright quite apart from that which he exerted as Euphuist.⁴⁾ It is in this aspect that Hense views him. Most careful attention is paid to Lyly's classicism — his indebtedness not only in the matter of direct quotation (which

¹⁾ Shakspeare u. Euripides, Jahrb. d. D. Sh.-Ges. 1869, IV, pp. 62—93. References to Lyly also in Kurz, Nachlese, ib. pp. 246—307 (see pp. 270—289); these are without significance.

²⁾ Die Prosa in Sh.'s Dramen, Jahrb. d. D. Sh.-Ges. 1870, V, p. 229 ff.

³⁾ Shakspeare and John Lilly, ib. 1872—73, Vol. VII, pp. 233—300, VIII, pp. 224—279.

⁴⁾ For the detail of his argument see General Scheme, p. 31.

comes out in the plays), but also for turns of thought, fancy, and phrase. In a few concluding pages Hense treats Euphuism proper. How closely he follows Mézières appears clearly in the use made of Mézières' phrases.⁴⁾ With Mézières, he believes Shakspeare to have been too strongly affected by Lyly in youth to shake himself entirely free from the influence in later years.

(Ward²⁾ simply follows in Hense's steps; he pays prime attention to the "classicism of euphuism" — a phrase in no way justifiable, for the presence of metaphors, turns of phrase and thought, of classical origin is in no way consequent upon or characteristic of the Euphuistic influence. Ward dwells particularly upon the use of direct quotations, — the fact is, in the Euphuës there are only four, and they mere common-places; in the plays we would suggest that direct quotation is employed half the time with comic intention as in the case of Sir Tophas. Again Ward should have definitely separated Lyly the dramatist from Lyly the Euphuist. Hense made it clear that Lyly exercised an individual influence in this relation, but did not give the fact clear emphatic statement. Ward wrongly considers the Euphuistic style to have been first introduced into English prose by Lyly — though as far

¹⁾ „In diesem Stil, der so augenfällig mit coquettirendem Schmuck auftritt, hat das Wort den Vorzug vor dem Gedanken, die Form vor dem Gehalte: um des Wortes willen entstehen in Lilly's Dramen Dialoge; der bildliche Ausdruck, nicht immer ein nothwendiges, naturgemässes Erzeugniss einer erhöhten oder leidenschaftlichen Stimmung, sondern ein Calcul des Verstandes, ist berechnet und daher erkaltend. Der Euphuismus hat eine entschiedene Passion für die Symmetrie der Rede und für harmonische Proportion“ etc. p. 260. „Une coquetterie extrême dans l'expression (p. 62). Ce n'est pas l'idée qui amène le mot sur les lèvres, c'est au contraire le mot qui amène l'idée. Il se jette sur le mot dès que la conversation le lui amène, et il en exprime tout ce qu'il contient (p. 90). Il emploie de nombreuses comparaisons non qu'il soit échauffé par son sujet et que son imagination l'emporte, mais froidement et dans le seul but d'orner son style (p. 65). De plus, ils sentaient que ce qui manquait à leur langue, c'était l'élégance, l'harmonie, et le sentiment des proportions“ (p. 62) &c.

²⁾ English Dramatic Literature, 1875, I, pp. 151—169; see also in Encyclopædia Britannica, Art. Drama.

back as 1861, in Morley's article, the contrary was affirmed and proved.

Jusserand's ¹⁾ brief notice of Euphuism presents nothing new, but has a certain charm and attractiveness; the willing reader might believe that in butterfly fashion his eye had been led to every glowing point of colour in the parterre. Gallic-wise Jusserand fastens his attention upon his theme in its aspect as a fashionable folly. ²⁾ There is perhaps in his concluding sentence ³⁾ a truth blinked by Dr. Landmann.

We pass over briefly, as contributing nothing to the inquiry, the references ⁴⁾ given below. Hertzberg considers that Shakspeare made war upon the fashionable folly of Euphuism and put an end to it. Symonds' article is worth the reading,

¹⁾ Le Théâtre en Angleterre, 1878.

²⁾ Ib. p. 258: « Cette manière de s'exprimer, si étrange, eut bientôt, surtout parmi les femmes, une vogue immense; on s'était fait sa langue à soi, et tous ceux qui se piquaient d'élégance voulurent l'apprendre; on parlait par jeux de mots, par énigmes, ou chargeait ses discours de comparaisons singulières avec des arbres ou des fruits imaginaires; c'était la mode; dans la haute classe elle entraînera tout, et les dames de la cour, à qui mieux mieux, imitèrent le gentil babil (!) des héroïnes de Lilly ».

³⁾ Ib. p. 258: « . . . quand les bizarreries disparurent, il resta longtemps le goût des allusions lointaines, des compliments entortillés et tout cet Euphuisme de la passion, qu'on trouve si souvent dans Shakspeare ».

⁴⁾ Wagner: Translation of Dowden's "Sh.'s Mind and Art", 1879; p. 106, Note 1 (a reference to Rushton's finding a certain Euphuistic character in certain speeches of Hamlet and Polonius); Hertzberg: Sh. und seine Vorläufer, Jahrb. d. D. Sh.-Ges. 1880, XV, pp. 360—409, see pp. 374—379; Scherr: Allgemeine Geschichte der Literatur, 1880, II, p. 20; Hermann: Weitere quellenmässige Beiträge zu Sh.'s literarischen Kämpfen, 1881, I, pp. 1—117 (deals chiefly with Halpin's theories); Pröls: Das neuere Drama der Engländer, 1882, pp. 33—38; Symonds: Sh.'s Predecessors in the English Drama, 1884, pp. 499—533, remark quoted p. 505; Jusserand: Le Roman au Temps de Sh. Revue des deux Mondes. 1st Feb. 1887; Saintsbury: History of Elizabethan Literature, 1887, pp. 37—48; Minto: English Prose Literature, 1889, pp. 227—232; Hunt, J. W.: Euphuism in Literature and Style, 1889; Chamber's Journal: John Lyly and the Euphuists, 1891; Brandl, A.: "Crit. of Ohle's Sh.'s Cymbeline etc. . . ." Deutsche Literatur-Zeitung 1891, XII, p. 817; Lowell: Old English Dramatists. 1893, p. 30.

though its sum of information was presented fifteen years before. One remark is quotable: "There would have been Euphuism in some form or other without Euphues". Jusserand's article is in great part devoted to an exposition of Landmann's discovery six years previous. The Euphues was in his opinion the original drawing-room romance.

Of very different character are the last two references upon our list. In commenting on the essentially Euphuistic character of the style of George Pettie's "Pettie Pallace", Koepfel¹⁾ propounds the very interesting question how far North may be credited as truly the originator of the Euphuistic style, and how far Pettie. Pettie may very probably have imitated from North his Guevaristic parallelism, his constant use of examples and similes, — perhaps the use of alliteration for emphasis, though Landmann certainly, so far as examples are concerned, has not shown this to be a marked feature of North's style — but apart from these, Pettie was justified in his claim to having brought in "new fashions in phrases and words" — he it was who truly first gave Guevarism its distinctive Euphuistic coloring, first made constant and conscious use of alliteration, first made the peculiar Euphuistic use of the adversative form — and finally in Pettie occur the references to fabulous natural history, hitherto considered peculiar to Lyly. In a word, Lyly was Pettie's imitator — and Pettie's book lies neglected and uncredited by the critic, because of the sensational success of its successor.

In the eighth volume of his "English Writers", Morley again takes up the subject of Euphuism. His present view is not materially different from his earlier; he has in fact quoted largely from his article in the Quarterly.²⁾ That which is new is in exposition and criticism of the views of Weymouth and Landmann, and will be noticed in the second section of this paper.

To this second section we now pass.

¹⁾ Stud. z. Gesch. d. italienischen Novelle in d. engl. Lit. des XVI. Jahrh., 1892, pp. 24—29.

²⁾ Morley, English Writers, VIII, pp. 297, 305—322.

B. Euphuism as a Special Subject of Scientific Research.

Morley's notable article ¹⁾ opens the list. It presented nothing essentially new, but may be considered by virtue of its clearness, comprehensiveness, and suggestiveness to have brought the subject into a light entirely novel. As is usual in a first-class English review, the reviewer says little or nothing concerning his nominal topic — Fairholt's edition of Lyly's plays — but gives his own views instead as to the character and literary significance of Lyly's romances. Addressing the general reader, this ablest of English critics devotes a large part of his space to a homily upon the vanity of literary affectation. In the brief compass of the disquisition which precedes, however, he so clearly presents his subject, makes such deft use of the scanty historical and critical material offered him, and is, even when in error, so helpful towards attainment of the truth, that his article at once brought the subject of Euphuism into its proper scientific bearings and enforced its interest and importance. It left the ground moreover thoroughly cleared for its successors — and there is no later critic who does not owe to it directly and largely — often more than quotation marks acknowledge.

By aid of Morley's article, it may not be unprofitable to draw a cross-section, showing the stage of progress at which the inquiry stood. He makes the following points: 1) Euphuism existed before Euphues, — Lyly chose his style deliberately; 2) Lyly's popularity, fame and influence were great; 3) ²⁾ Italian influence created the atmosphere in which Euphuism flourished, — Euphuism was a strongly individualised form of Italianism, — the worship of conceits, of which it was one phase, lasted from Surrey's time till Dryden's mid-career; Lyly drew from Pliny his fabulous natural history, Pliny's work having been made familiar to

¹⁾ Quarterly Review, 1861, ClX, pp. 350—383.

²⁾ These conclusions are of course only in part accepted today.

the English through its use as a text-book by the Neo-platonist Cabbalist of Florence; 4) Euphuism is comparable with Marinism, Preciosity and similar movements, — all these movements in spite of the extravagance of their affectations, were influential in settling and refining the several languages and literatures they affected; 5) Euphuism exercised its most marked effects upon form, did no harm to the language, shows no traces of affiliation with Soraism; 6) The title of Euphuës was from Plato, through Ascham, and probably the motive as well; 7) Lyly was greatly indebted to the Classics — Homer, Plutarch, Virgil, Ovid, Cicero; 8) Lyly, though a wit by profession, was a serious-hearted man; his book is one of earnest purpose, and at first gave offence; its sub-title was one in common use, recommending the volumes which bore it to the reader as manuals of polite conversation; 9) Shakespeare did not parody Euphuism — he made good-natured fun of it: "Too dull even as material for jest."

Morley's vindication of Lyly against obloquy was instant and complete. Euphuës henceforward stimulated inquiry and discussion only because it exhibits in their most essential form all the characteristics of Euphuism. This was the value, it will be remembered, early claimed for it by Bodenstein.

Weymouth's brief article¹⁾ is weighty in inverse ratio to its brevity. It is the first clear analysis of Lyly's style and first brought out its most peculiar and characteristic feature, the use of "transverse alliteration in conjunction with parisonic antithesis." In recoil from the woefully vague and incorrect use of the terms "euphuism" and "euphuistic", Weymouth went too far — Lyly becomes the only Euphuist, and Euphuism is confined to his pages. The article concludes with a very clever imitation of Lyly's style. The author, it may be added, has surely forgotten the use of the word "wit"

¹⁾ On Euphuism. Phil. Soc. Trans. 1870—72, Part. III. For the details of Weymouth's analysis, see General Scheme pp. 31 f.

in Elizabethan times, when he condemns the book for its lying title.¹⁾

The treatment of the subject thus far has been loose, vague, or simply superficial — often prejudiced through its being subordinated to other inquiries of more immediate interest and moment, often limited and partial, as is the case with Weymouth's monograph. Results are scattered and fragmentary. The time was ripe for such careful, separate, comprehensive treatment as Dr. Landmann's.²⁾ His work is for the most part an admirable digest of what his predecessors had achieved, but rounded, filled out, developed into a form symmetrical and complete. He often justifies his conclusions by too copious a wealth of illustrative and evidential quotation, — sometimes almost defeating his own object. But the crown and glory of his work is an original discovery of the most profound interest and importance in itself and to be valued as well in that it provided him with a touch-stone wherewith to test the results of his predecessors. An attempt to conjecture the genesis of this discovery will best give us the gist of his dissertation. Following Weymouth, Landmann carefully distinguished the Arcadian style from the Euphuistic. The date 1590 of the appearance of Sidney's work may accordingly be used as one sufficiently accurate wherewith to mark the final disappearance of Euphuism. Following Morley, Mézières, and others he pointed out that Euphuism shows no traces of the periphrastic tendencies of Preciosity, the circumlocutions and hyperbolism of Italianism, and that while it was truly "a child of the Renaissance", its classicism evinces no inclination towards Soraism, or the use

¹⁾ And why ascribe the tediousness of Euphuës to an entire lack of humor? What is humorous and what not is of course matter of opinion — but if Philautus, struggling at once with the pangs of love and seasickness and opening one eye occasionally to show respect to Euphuës' endless discourse does not present a spectacle broadly humorous enough to tickle everyone — if this scene, to say nothing of others, is devoid of humor, we yield the point without further argument.

Morley's reference to Weymouth's article, *English Writers* VIII pp. 317—320, takes the form of an abstract

²⁾ *Diss.* 1881.

of direct quotation, The Euphuistic style is thus seen to be something quite apart, quite distinct. Taking into account the results of Weymouth's analysis, the frequent use of transverse alliteration in conjunction with parisonic antithesis is seen to distinguish it, and in general the excessive use of various rhetorical devices. The sudden appearance then, in English prose of this mannered style, with its hyper-refinements and super-subtleties, demands explanation — and Landmann finds this explanation in the setting in of an influence from Spain — the transference into England of the unique and individual style of Don Antonio de Guevara, through the clever translations of Sir Thomas North in particular, and earlier through the less skilful work of Lord Berners and his nephew, Sir Francis Bryan. Thus Euphuism is shown to take its rise in Guevarism, which itself owed its origin to the Renaissance — and a date may be set for its first beginnings, 1557, the year when North's "Dial of Princes" appeared, or if we wish to appear more accurate, while really less so, 1532 the year in which Berners' "golden Booke" was first published.

In his analysis of Lyly's style, Landmann closely follows Weymouth — he corrects Weymouth's error however in pronouncing Lyly to be the only Euphuist. Basing his definition upon the results of his discovery, he finds Euphuism to be an influence which dominated English literature from about 1557 till 1590/— and traces down the line of descent from Lyly through Greene, Nash, Gosson, and others, to Lodge, whose *Rosalynde*, 1590, is Euphuistic in style and Arcadian in content.

Landmann's labors cannot receive too grateful acknowledgement. His treatment of the subject in its broader relations at least was practically conclusive. In connection with his *Dissertation* Breymann's review¹⁾ should be read; not only are numerous errors corrected, due to Landmann's use of faulty authorities, but also a concise, succinct survey of the argument given, cleared of the undigested matter with which

¹⁾ In *Engl. Stud.* 1882, V, pp. 409—421.

in the disquisition it is somewhat cumbered. A resume of Landmann's article by Mrs. Ward forms the article on Euphuism in the *Encyclopædia Britannica*. Lee's criticism¹⁾ of this and Mrs. Ward's answer²⁾ have to do with certain bibliographical details.

In a brief article by Goodlet³⁾ an attempt is made to display what the author considers to be a certain rhythmical poetical form in certain varieties of Lyly's dramatic prose. While unacquainted with the work of Delius, Landmann, or Schmidt, Goodlet confirms incidentally certain of their results. He develops his theme as follows: Lyly's prose divides itself into (1) simple, conversational prose, and (2) oratorical or poetic prose. So far of course this is an old story — but further, of this second sort of prose, five features are noticeable: (1) It runs into a kind of blank-verse tetrameter with rare licenses. (2) The lines by their sense fall into symmetrical couplets, and these again into verses of four lines sometimes. After one such verse (sometimes two) comes a single couplet, or a longer or an irregular line. (3) All this yields something like Oriental parallelism, the more as the sense is generally parallelistic, the corresponding feet containing the same parts of speech and parts of a sentence. (4) There is a constant tendency to alliterate in corresponding parts of two lines. (5) Lines of five measures are comparatively rare. Goodlet considers that Lyly, so far as Euphuism was concerned, did not affect Shakspeare, but that he directed his attention to the possibility of poetic form in prose. Schwan⁴⁾ referred to Goodlet's article in his critique upon Landmann. He considers it natural that sentences carefully constructed in parallelistic forms should have a rhythmic fall, and ridicules Goodlet's article as the work of a man ignorant of all knowledge of the literature before Lyly. A hot-tempered reply followed from Boyle,⁵⁾ a friend of Goodlet, to

¹⁾ *Athenaeum*, 1883, Nr. 2907, p. 49.

²⁾ *Ib.* Nr. 2912, p. 205.

³⁾ *In Engl. Stud.* 1882, V, pp. 356—363.

⁴⁾ *Ib.* 1883, VI, see p. 98.

⁵⁾ *Ib.* 1884, VII, pp. 206—210.

which Schwan¹⁾ answered by a deliberate restatement. Boyle considers that a German may very possibly not be able to detect a melody and rhythm quite apparent to an English ear. Schwan acknowledges that he and presumably others can only bewail their inability. At this point of the discussion it is interesting to note that a paper²⁾ had been read before the Berliner Gesellschaft für das Studium der neueren Sprachen some three years before, which in some measure seems to have anticipated Goodlet's. Of this no notice was taken in the controversy, yet here was a German who had not only detected a rhythmic fall in Lyly's prose, but a distinct musical quality as well.

On February 10th, 1882, Landmann³⁾ read a paper before the New Shakspeare Society on Shakspeare and Euphuism. It concerned itself chiefly with "Love's Labour's Lost" and the conclusion reached was that the affectations of the Court were parodied, not Euphuism — the only passage aimed by Shakspeare at Euphuism is "I Henry IV", 2. 4.⁴⁾ Schwan,⁵⁾ in his critique of this article, puts himself at once in sharp conflict with Landmann. He sets aside the term Arcadianism which Landmann employs to designate the influence which supplanted Euphuism, and offers evidence in proof that there was an influence affecting prose — a so-called Italianism — contemporary with Euphuism, and dating its first appearance from 1553, which produced a poetical style, in distinction from the Euphuistic, or rhetorical. Whatever the truth of this theory, the proof he offers is far from satisfactory. He points out that from 1553, the use of "darke wordes" and "inkehorne termes" had been deplored in England, and considers this an evidence of the existence of another style, side by side with the Euphuistic — a poetic, Italianistic style, cognate with and deriving strength from the

¹⁾ Ib. p. 210 f.

²⁾ By a "Herr Schmidt". See Herrig's Arch. 1881, LXVI, p. 206.

³⁾ Printed in New Sh. Soc. Trans. 1880—82, pp. 241—276.

⁴⁾ Already touched upon in the Diss. pp. 94—97. To Delius belongs really the credit of first pointing out this passage from Henry IV. Landmann and Schwan quote wrongly II Henry IV.

⁵⁾ Schwan, in Engl. Stud. 1883, VI, pp. 94—110

poetry of Surrey and Wyatt, and constantly growing into more and more general use until its final triumph over the Euphuistic style in 1586—89. The proof which Schwan offers almost tempts one to think he has been led astray by the old word "Italianate". This whole question as well as that which originated it (whether or no Shakspeare parodied Euphuism), we must handle apart in a place more fitting. We may mention that Schwan finds three passages ¹⁾ in which he believes Shakspeare parodied Euphuism in place of Landmann's one.

Morley's criticism ²⁾ upon Landmann may be briefly referred to here. It entirely misses the point, proceeding on the assumption that Landmann places Lyly in direct connection stylistically with Guevara. He admits that similarities are discoverable, continuing however: "But Dr. Landmann accepts Dr. Weymouth's discrimination of the characteristics of Euphuism, and the pieces he has quoted from Guevara's Spanish text in evidence that Lyly did get his Euphuism therefrom prove that he did not. Guevara *made so little use of alliteration*, that where it occurs it seems to have come in by accident. Of the characteristic blending of transverse alliteration with antithesis there is in Guevara nothing". This passage stands its own commentary. Morley in fact admits all that Landmann maintains regarding the indebtedness of the Euphuist to Guevara, but takes no notice of the fact that Landmann sharply defines precisely what this was, and precisely what Euphuism owed to its own independent development. "Had the style of Lyly been that of Guevara", says Morley, "we never should have heard of Euphuism". Landmann never asserted that Lyly's style was Guevara's. He asserts that Lyly's style represents (with Pettie's) the final stage of development of a style which took its inspiration from Guevara. Guevara certainly used no alliteration; he used consonance and rhyme. The Euphuists added the use of alliteration to these, employing it in the same way.

¹⁾ These are in the same scene and are really covered by the general references of Delius and Landmann.

²⁾ English Writers: VIII, pp. 320—322.

✓ With Landmann to whom so large a debt of gratitude is already due, the history of the inquiry practically closes. In 1887 he published the first part of *Euphues*¹⁾ together with the first chapter of the *Arcadia*. The introduction is in general a brief survey of his previous publications. Its special points we have already noticed in the course of the preceding discussion. The little volume is of value as affording a convenient means of comparing the Arcadian and Euphuistic prose-forms. The last contribution of any sort of which we need make note is an article by Lauchert²⁾, which touches upon the Euphuistic use of fabulous natural history and its possible ultimate reference to the *Physiologus*. There is of course no proof of direct influence. The examples given of metaphors drawn from the pelican, eagle, panther, viper &c., clearly exhibit how these were part of the common stock. They belong indeed as much to the Continent as to England and Euphuism. And thus we reach a conclusion. So much detail is involved that we find it impossible to give a general and at the same time helpful statement of the present status of the inquiry. We offer instead a scheme, which starting from Lyly and his work broadens out to an exposition of the general topic. This will afford a comprehensive view of the subject in all its detail. For convenience of reference, and in order partly to make up for a surprising scarcity of quotation-marks and references every-where noticeable, the names of the various workers are given under the various points to whose elucidation they have lent efficient aid.

¹⁾ *Euphues* &c. In *Engl. Stud.* 1888, XI, p. 153, Schwan briefly commends this edition, defends his own use of the term *Italianism* as being natural or convenient, and insists upon the error as he judges it of speaking of Euphuism at Court, if the Weymouth definition is to be strictly accepted. In a small pamphlet "*Euphuism*" Hart summarises the work of Landmann and the reviews of Breyman and Schwan. While condemning the misuse of the term Euphuism, he himself misuses the term "*Italianism*" in speaking of the present day, and comes dangerously near misapplying "*Euphuism*" itself.

²⁾ In *Engl. Stud.* 1891, XIV, pp. 188—210.

C. Scheme showing Present Status of the Study of Euphuism.

(The symbol . . . (L) indicates general repetition and discussion of a point in successive treatises until final inclusion in Landmann's comprehensive Dissertation.)

I. John Lyly.

1. Facts of his life: à Wood, Cooper, Collier, Fairholt . . . (L).
2. Personal character: Oldys, Fairholt, Morley, Mézières.
3. Influence upon English Literature:
 - A. Prose romance (See II. 5).
 - B. Drama: influence in particular upon Shakspeare.¹⁾
 - a. Use of prose: Drake .. Fairholt, Hense .. Ward.
 - b. Comic dialogue and word combats: ib.
 - c. Free use of classical matter in novel forms: ib.
 - d. Roughly rhythmical prose to suggest a ceremonial tone or mark stress of feeling: Ulrici, Goodlet, Boyle.
 - e. Interspersion of lyrical passages in dialogue: Fairholt, Hense, Ward, Goodlet.
 - f. Use of dumb-shows and masks: Hense, Ward.
 - g. Dreams: Halpin, Hense.
 - h. Use of fairy mythology, astrology, riddles, gnomic utterances: Hense.
 - i. Changes of dress: Hense.
 - C. Lyric: purity and simplicity: Drake . . . (L).

II. The Book Euphuës.

1. Bibliography: Morley, Arber, Hazlitt, Collier, Landmann.
2. Ethical character: Drake, Marsh, Kingsley, Morley, Mézières, Arber.

¹⁾ It is suggested that Shakspeare borrowed from the Euphuës for Cymbeline; cf. Brandl l. c. and in his "Shakspeare" (Führende Geister VI) Dresden, 1894; p. 205.

3. Style.

A. General character.

- a. Sententiousness: Oldys . . . (L).
- b. Didactic discourses: Morley . . . (L).
- c. Monotony of cadence: Oldys, Drake, Mézières.
- d. Artificiality of rhetorical structure: Oldys, Whalley, Mézières, Landmann.
- e. Antithetic character: Whalley . . . (L).
- (f) Neatness and precision leading to clearness: Anon. 1758 . . . (L).
- g. Over-abundance of rhetorical figures: Oldys . . . (L).

B. Rhetorical structure.

- a. Words used good, sound, genuine English, in common use at the time: Morley, Mézières . . . (L).
- b. Sentence form.
 - α. Parallel clauses in juxta-position: Weymouth, (L).
 - β. Parallel clauses in antithesis: Weymouth, (L).
 - γ. Trains of examples and illustrations: Landmann.
 - δ. Use of the rhetorical question: Landmann.
 - ε. Rhetorical devices:

A. Non-mechanical.

- 1. Oratorical question: Landmann.
- 2. Responsive question: Weymouth . . . (L).
- 3. Antithesis of ideas, in words and sentences: Whalley . . . (L).
- 4. Tropes and similitudes:
 - a. Form. — Infrequency of all tropes except metaphor: Landmann.
 - b. Sources. — Common and familiar objects and occurrences in nature: Drayton, Ward . . . (L).
Ancient History and Mythology: Hallam, Hense . . . (L).
Fabulous natural history: Oldys . . . (L).

B. Mechanical.

1. Alliteration.

- a. Form. α . Plain: Drake ... (L).
 β . Transverse: Weymouth ... (L).
 b. Use, to mark antithesis: Weymouth ... (L).
- 2. Consonance and assonance: Weymouth ... (L).
- 3. Rime: ib.
- 4. Parison to mark antithesis: ib.
- 5. Syllabic antithesis: ib.
- 6. Punning: Craik, Ward, Landmann.

4. Sources of style and matter.

A. Qualitative.

- a. Title from Ascham, from Plato: Morley.
- b. Fabulous natural history from Pliny: Morley.
- c. Occasional sources, turns of phrase, allusions &c.;
 Bishop's Bible: Morley;
 Ovid and Virgil: Hense;
 Homer and Plutarch: Morley; to which we
 may add Caesar, Cicero, Seneca &c.
- d. Matter, style, and plot:
 Plutarch — Guevara — French Translation
 (Marco Aurelio) from Guevara
 (Aviso de Privados) |
 North
 (Rushton) (Dial of Princes)
 Lyly (Landmann)
 Euphues

B. Quantitative.

- a. Bishop's Bible: — Morley gives no particular references. These may be mentioned, p. 42, ll. 8—11; p. 71, ll. 8—11; p. 109, ll. 31—33; p. 112 f., l. 38, ll. 1—6 (quoted); p. 159, ll. 3—5 (quoted); p. 456 (*passim*); and the greater part of Euphues and Atheos, 160—177.
- b. Ovid, Virgil, Homer, slight allusions *passim*.
- c. Caesar: — No one in speaking of Lyly's classicism has seen fit to mention that his de-

scription of the geography of Great Britain is drawn from Caesar, see pp. 246—7.

- d. Plutarch: Nearly all of Euphues and Euphoebus: Rushton.
- e. From Guevara, through North, details of plot, and possibly features of style.

5. Influence:

A. had in general an intensifying effect upon the Euphuistic tendencies of the day: Morley... (L)

B. had in particular an effect:

a. upon the Court: Blount (1632) . . . (L).

b. of a formative character upon Shakspeare and his fellows: Drake, Morley, Mézières, Rushton, Hense . . . (L).

c. upon non-dramatic prose in the works of imitators: Arber (see Menaphon: Engl. Scholar's Library, No. 12, Introd.) . . . (L).

d. improving English prose style and refining the language: Webbe (1586), Eliot (1588), Blount, Morley, Mézières . . . (L).

e. gave rise to many of the proverbial sayings of Sh.'s time: Morley . . . (L).

III. Euphuism.

1. Characteristics:

A. in detail, see II. 3, for Lyly's Euphues was essential Euphuism: Hense . . . (L).

B. affected form, not content: Morley, Mézières . . . (L).

C. the indispensable criterion of its presence, transverse alliteration in conjunction with parisonic antithesis: Weymouth . . . (L).

2. Sources:

took its source from Guevarism, which itself was developed from the classicism of the Renaissance: Landmann.

3. Duration:

A. Landmann:

{ 1532 Berners' "Golden Book"	} Period of Inception.
{ 1557 North's "Dial of Princes"	
{ 1576 Pettie's "Palace of Pleasure"	} Highest Development.
{ 1579 Lyly's Euphues	

Gosson; Nash, earlier works; Greene, till 1590; Lodge, Rosalynde 1590, Euphuistic in style and Arcadian in content; 1590, Sidney's Arcadia, triumph of Arcadianism.

B. Arber: Euphuistic writers after Lyly (1580—1600):

Greene, E. Spenser, J. Yates, A. Munday, W. Warner, T. Nash, T. Lodge, H. Chettle.

C. Schwan:

1534—59. First beginnings of Guevarism.

1553. Italianism is existent.

1568—85. Guevarism wins steadily in popularity.

1581. Sidney adopts Euphuism and Italianism.

1585—8. Euphuism is assailed by Harvey and Nash, and Italianism is predominant at Court.

1589—96. Secession of the last partisans of Euphuism and general dissemination of Italianism.

4. Parodied by

Ben Jonson: Whalley ... (L); Marston: Fairholt; Shakspeare: In one place (Delius, Landmann), in three (Schwan).

5. From the comparative standpoint

A. comparable with Guevarism, Marinism, Dubartism, Preciosity: Scott, Bodenstedt, Morley, Mézières ... (L).

B. and to be contrasted with the movements leading to the hyper-refinements of the late Greek rhetoricians (e. g. Phalerius Philetas, Euphorion) and to the prurient purism of the Age of Caligula: Morley.

II.

The Euphuistic Rhetoric.

Before we pass on to make such few notes as may suggest themselves with reference to the formal peculiarities of Lyly's prose, it may not be amiss briefly to examine in what spirit, owing to conditions of his time and temperament, Lyly surrendered himself to the Euphuistic influence. Without so doing we cannot understand the mere phenomenon of his appearance and of the influence he exerted, or account for the individual character, the trend which Euphuism took in his hands. No author could better exemplify than Lyly the necessity of the remembrance of the principle laid down by Elze: "Jedes schriftstellerische Erzeugniss ist . . . das Product des nationalen Denkens oder Erkennens auf der einen und der individuellen Beanlagung, Erziehung und Eigenthümlichkeit auf der andern Seite . . . Wir gelangen . . . zu dem Ergebniss, dass bei der Darstellung stets ein Kompromiss zwischen den verschiedenen Factoren, dem nationalen und dem individuellen, dem generischen und dem biographischen geschlossen werden muss".¹⁾ That this truth, though standing its own witness in the simple statement, should thus receive emphatic recognition, explicit enunciation, is fitting and right. As a principle of æsthetic criticism, it is fundamental and

¹⁾ Grundriss: p. 235.

does not permit itself to be overlooked, — too often however, though just as truly obtaining in historic criticism, it is blinked by the inquirer, who fastens his attention upon the purely mechanical side of the organic development in an eager and unscientific endeavor to give to his proofs, tests, and results, an appearance of mathematical precision, which is, if successful, almost necessarily specious.

In the present inquiry, Morley and Mézières did not forget this principle, but their application of it was for the most part in æsthetic and ethical relations. With such we have nothing to do. It is in relation to his prose-form, to his leadership of the Euphuistic school, that we call to mind that Lyly stands before us in several aspects, i. e. as Englishman, Elizabethan, wit, moralist, poet, — above all distinctively as literary artist, mastering and using what knowledge of technique his time afforded him.

When Lyly went to the University, the glory and wonder of the Renaissance was not over for England. The riches of classical learning lay open to the explorer like a new Ind full of unimagined treasure — he might adventure into this new wealth of books even as his brother adventurer fared forth to the Spanish Main. Lyly was such an explorer. Quick, eager, with the instinct of the born "littérateur", he strayed aside from the beaten track of the University curriculum, was but an indifferent scholar — having that in him which made him seek out his own salvation. And to the college-lad, as a part of the newness of things, the exulting sense of progress and discovery which made every man's blood sing in his veins, came the fresh and inspiring suggestion that there might be a conscious, artistic side to literary effort — the possibility of a man's being able to apply thought and careful endeavor to produce a definite artistic result. Now moreover there fell into Lyly's hands books written in his mother tongue, but ennobled by novel graces of rhetoric peculiarly fitted to amaze and enrapture him — for in this he was of the age he lived in. For the brisk activities of youth, a stirring temperament, and nimble intelligence, there was no moment's pause between appreciation and imitation. There must

not only be a thing to say but a way to say it; there must not only be matter, there may also be manner, — and one which by care and study may be elaborated to point of perfection. Lyly was seized with this notion, surrendered himself to the inspiration of the style which had entranced him — made it his own. We catch a glimpse of him — eager, clever, enthusiastic, proud of being abreast with his wonderful age, smoking his pipe, accounted a famous “wit” by his admiring fellows — in Harvey’s phrase “someway a pretty fellow” in his time.

But the works, whose style had enraptured him, appealed to him in still another way. Lyly, we can see, was a man of eager impulses and generous sympathies, of a natural unforced strain of piety, — with a respect for, and a desire himself to enforce, moral truths. This respect he shared with every true-hearted Englishman of his time. The horrors of Mary’s reign and the ticklish risks of Elizabeth’s had made England very serious-hearted. And in the models, which Lyly followed, appeared didactic themes and exhortations delivered with gravity and earnestness and set off by a style of novel piquancy and point — an appeal doubly irresistible to an Elizabethan. In Mézières’ phrase ¹⁾ Lyly’s work presents “le plus singulier mélange qui se puisse imaginer, celui d’une certaine sévérité puritaine dans la pensée et d’une coquetterie extrême dans l’expression”; Lyly is “un peu théologien même”. Mézières might better have characterised him as “tout-à-fait protestant”, or better still as a reformer, since Lyly does not hesitate to lay down rules for the life of a “good Catholic”. The example of his models together with his own native seriousness and earnestness had this marked effect upon his style, that while carrying to excess the artificialities of his school, not once is he confused or obscure in meaning. He meant to be understood. Each sentence is pointed by sharp antithesis, and if possible weighted with illustration and allusion to drive it more surely home.

To this clearness and precision of expression, another

¹⁾ p. 62.

factor contributed. / Not only because he was of his age, Elizabethan, but also by nature, Lyly was a poet; the few lyrics of his which have survived possess in common with Marlowe's that simplicity and melody which we have learned to regard as characteristic of the later Elizabethan Age. / But Lyly was no genius — no excess of creative energy sent plastic masses of thoughts, hints, fancies, suggestions thronging into his mind such as only a Titan's hand could grasp and model into definite coherent form. Marlowe and he stand side by side admirable foils. With Lyly the purely artistic faculty predominated, — or rather a primitive artistic instinct. Once and for all he was "littérateur", — he amassed his materials and recast them with careful attention to his adopted form, so while most certainly not accepting Hallam's dictum to the effect that Euphues is only a succession of dry commonplaces, we must discern that Lyly treated well-worn themes. But still both in his novels and dramas it was with something of a poet's instinct and a poet's freedom that he made use of his material — whether he drew from classical sources, or simply enforced plain moral truths, or advised rules for right living. It has ever been a distinguishing merit of English didactic prose that it endeavors to do what it is the duty and highest mission of poetry to do, namely to give a new significance through vigorous expression and concrete illustration to truths whose spirit has vanished utterly away from empty and dead word-forms. It is this power of poetical conception and of its interpretation in melodious and virile English that gives so many of our old divines the right to a place in our classical literature. So Lyly's excess of illustration, allusion, his repetitions and reinforcements, and all his elaborate rhetorical paraphernalia (in which for their own sake he also undoubtedly took delight) were, as may plainly be seen, directed to the endeavor aptly and energetically to express truths which in him had quickened to a life instinct with his own. But in the matter of form his poetic gift did not help him — indeed perhaps played him ill. Gifted with a "natural ear" and undoubtedly a very perfect one, he

too early, in his prose, committed himself to one rigid and specific form — disciplined himself therein — his natural feeling for melody was warped and crippled. All he says is turned and twisted into a single shape so marked that it yields its secret to the most dry mechanical analysis. Whether as an artist, he was lacking, erring, or misbegotten, does not concern us — enough that he was a man who found his *métier*. Of “honey-sweet eloquence” his was yet a “curtizan-like painted affectation”. Of indubitable poetic promptings, he was after all a man of one rhythm.

Quickness, ingeniousness, warmth of feeling, sprightliness of fancy, and a certain adaptiveness, while they alone raised him above mediocrity, were the secret of his success. Himself the measure of his age in many ways, he read from himself the measure of his age, or at least of the audience to which he addressed himself. To his taste as to theirs was suited the blending of home-spun sense and lofty sentiment, the discussion equally grave of themes now serious, now light, which appear in his work. But his book was not only to be “necessarie to remember”, it was also to be “verie pleasaunt for all Gentlemen to read”; “the perfectnesse of wisdom” was to be presented in the pleasant garb of “wit”.¹⁾ To this “wit” — so much a matter of rhetoric — for which his nimble mind had so soon discovered a knack, all the world like himself were ready to “pay Idolatry”. Pettie’s style, to be sure, to which Lyly owed much if not all, had not sufficed to raise his book above the level of other translations or imitations from the Italian. But Lyly’s effort was fresh and in a way original; moreover it was English in spirit, and still more, interest in it was spiced by its personal application. Court and University felt that it concealed an arraignment and a rebuke. It created, in our phrase, a “sensation” and was talked about; and when the “Euphues and his England” appeared to salve the sting of its predecessor by adulation of the country, Court and Queen, it attained instant success, and admiration, heightened by astonishment,

¹⁾ Title-page edition 1581, p. 201.

paid tribute to what was considered the novelty and perfection of the author's art.

This brief personal view of Lyly will, it is hoped, help us to a better understanding of the whole spirit and bearing of his use of the Euphuistic style. To our few scattered notes upon that style, we now pass. /

A. Choice of Words.

Hallam, as we have noted, condemned Lyly for the use of a Latinised phraseology. The falsity and carelessness of his criticism was shown by aid of the very passages he himself quotes in illustration from the *Euphuës*. Euphuism showed no tendency at any time toward Soraism.

Nothing more need be said. (It may not however be idle to remark how small a percentage of the words in the *Euphuës* are used in other than their modern sense, — at most but a small fraction of one per cent are obsolete. Sidney has been warmly praised by Minto¹⁾ and others for what they consider his wonderful acumen in the selection of words marked out by some inner fitness for immortality — Lyly may either share this praise, or we may ask whether perhaps the cart has not been put before the horse. Is it not possible that two such notable works as the *Euphuës* and the *Arcadia* may have had some such influence in determining the destiny of the words they contain, as the Bible undoubtedly has had? (This supposition is strengthened by the fact that a far greater number of obsolete words appear in Lyly's plays — something in itself natural enough, but pointing no less to the conclusion that the *Euphuës* contributed in some measure towards determining the limits of the purely literary vocabulary.

Why was it, we may ask, that Lyly was not led by his outseeking and enterprising temperament to make use of the

¹⁾ Engl. Prose Literature, p. 204. He quotes William Stigant's Essay on Sidney, Cambridge Essays for 1858.

terms Italianate which were so rapidly growing in favor. Partly no doubt his choice of words was affected by his effort to be in every way perspicuous, no doubt also words were weighed by him largely in their character as vocables. He preferred alliteration to consonance and aimed to give a clear-cut brevity to his balanced clauses — chose therefore words rich in effective consonant sounds, and rarely running more than three syllables in length. These considerations probably in part constrained him to the use of the pure English medium, and restrained him from employing the cumbrous new coinages from the classic tongues, to the use of which his scholarship might have tempted him. But probably also he shared in the strong feeling of the more notable of his contemporaries in behalf of purism and joined in their earnest denunciation of the use of foreign importations.¹⁾ Perhaps to the earnest desire to be concisely clear, displayed by all our early authors and Lyly among them, we owe it that our tongue at a critical stage in its development was not ruined, at least emasculated, by what would have been an irremediable acceptance of blurring, question-begging, abstract terms of Latin derivation. In all truly notable works, from Chaucer's Treatise on the Astrolabe down, the freedom from foreign elements is marked. Though thousands of new words were pushing and crowding in, no author of real note erred in their adoption. Even Elyot need not be excluded from this number, though he gave rise to a dangerous tendency and was not always so successful in his adaptation as in the case of "maturity" and "redolent"; he at least took care to explain his new words and why he used them, wrote in English what others would have written in Latin, and evidenced always an anxious care and regard for his mother-tongue. More, Berners, Ascham, Robynson, North, Petty, Lyly, Sidney, Bacon, lead us down to the Latinised theologians and quasi-scientific

¹⁾ One often quoted passage seems to declare this (p. 204): "It is a world to see how Englishmen desire to heare finer speech then the language will allowe, to eate finer bread then is made of wheat, to weare finer cloth then is wrought of woll".

writers of the 17th century — the caterpillar-like monstrosities of Sir Thomas Browne and his fellows. Then scholarly refinement worked precisely for that, against which in the Elizabethan Age it had, through its most distinguished possessors, most earnestly striven, until Dryden's prose, pure and beautiful in this respect as in all others, marks a restoration of the balance.

B. Sentence-structure and Sentence-relation.

"Lyly's words", says Landmann,¹⁾ "are genuine English, his ideas sound and reasonable. (It is the grammatical structure, the syntax, that strikes our eyes at once as excessively artificial". Lyly's syntax, like his choice of English, is irreproachable; Landmann means, of course, rhetorical structure).

This artificiality remarked upon by every critic of Lyly from Oldys down was once supposed to be mere fantasticality and affectation. In time however the critic discovered that it concealed a certain method or system. The phrase "Euphuistic rhetoric" acquired a meaning. Weymouth, so Morley declared, reduced it to a formula. What Weymouth really did, was to reduce its most characteristic expression to a formula. He paid attention in particular to sentence-structure. As a general thing, in fact, the Euphuistic rhetoric has been conceived of and studied, as displaying itself in the limits of the single sentence. A better notion of its essential character, at least of the fact that it possesses some system and consistency, will certainly be obtained if we observe that it employs but one simple principle in practice, and that it applies this not only to the ordering of the single sentence, but in every structural relation.

The Euphuist, as we have seen in Lyly's case, had become possessed with an idea of the value of careful attention to form, the possibility of lending special emphasis through artificial means to the expression of thought. This he aimed to do for himself in the first place through use of certain

¹⁾ Euphues, p. XV.

set forms, in the second, of certain subsidiary, as we beg leave to call them, mechanical devices. If in examining Euphuistic prose, we leave these latter out of consideration and study the philosophy of its structure only, we find it to be at bottom essentially simple. This simplicity is by no means due to lack of careful concern with regard to this particular art on the part of the Euphuist, but to the fact that the Euphuist's scheme comprehended only two methods for the emphatic expression of his thought. As a result of his having acquired a clear notion only of these, or of the impression they had made upon him by their force and effectiveness in his exemplars, he employs them exclusively, reducing their use in conjunction to a principle.

The basic principle of the Euphuistic rhetoric is then, in brief, the inducement of artificial emphasis through Antithesis and Repetition — Antithesis to give pointed expression to the thought, Repetition¹⁾ to enforce it. This exhibits itself, as regards sentence-form and sentence-relation, in the constant employment of elaborate antithetical and parallelistic constructions.

The significant part which Antithesis plays has long been recognised. "We have here", says Landmann,²⁾ "the most elaborate antithesis, not only of well-balanced clauses, but also of words, often even of sentences Even when he [Lyly] uses a single sentence, he opposes the words within the clause to each other". To this admirably simple and comprehensive statement, we need only add a word regarding the frequency with which the Euphuist employs Antithesis.

¹⁾ A general term, designed to cover every structural relation, which the word parallelism properly does not.

²⁾ Euphuës, p. XV. We append examples: "And though women have small force to overcome men by reason, yet have they good fortune to undermine them by pollicie" (p. 81); "such sweete meate, such sowre sauce . . . such hot love, such colde desire" (p. 80); "If the sacred bands of amitie did delight thee, why diddest thou breake them? If dislike thee, why diddest thou praise them?" (p. 91); "The soft droppes of raine perce the hard Marble" (p. 81) &c. &c.

Literally speaking scarcely a line in the Euphuës does not contain either a complete antithesis or some part of one.

The systematic and general use of Repetition in every structural relation has not before been definitely recognised. It displays itself most evidently and continually in the immediate repetition of a set form, rhetorical device, or grammatical construction just used, the repetition conferring of course upon that form or device an artificial point and effectiveness. Thus the grammatical structure of one clause is repeated in the succeeding clause; if one antithesis is used, one or more follow; one oratorical question produces another; one simile or illustration sets in train a long series of similes or illustrations.¹⁾

The application of these two methods is of course not restricted simply to the internal ordering of a sentence. Through their help, sentences themselves are brought into relation quite as readily as clauses; in brief, words, phrases, clauses, sentences, serve them indifferently as units. They as readily govern the disposition and character of sentences in a paragraph or group, as of words in a same or simple sentence, or clauses in a compound or complex sentence.

If this is plain, we will readily understand the Euphuist's application of them in a wider relation. Lyly, we find, does not pay careful attention to his transitions, his modulation of one sentence into another — this results from an author's feeling the necessity of giving prompt, articulate expression to close, continuous thought sequences. Lyly feels no such necessity. A certain ostentatious precision of form is of prime

¹⁾ "Such sweete meate, such sowre sauce; such fayre wordes, such fainte promises: such hot love, such colde desire; such certeine hope, such sodeine chaunge" (p. 80); "Alas we silly soules which have neither wit to decypher the wiles of men, nor wisdom to dissemble our affection, neither craft to traine in young lovers, neyther courage to withstande their encounters &c." (p. 78); "The Spider weaveth a fine web to hang the Fly, the Wolfe weareth a faire face to devour the Lambe, the Mirlin &c." (ib.); "And canst thou wretch be false to him that is faithful to thee? Shall his curtesie bee cause of thy crueltie? Wilt thou violate the league of fayth to enherite the lande of folly? Shall affection &c." (p. 62).

importance. His aim is to produce a number of pointed and balanced sentences — to achieve his ideal of constructive symmetry rather than carry forward the logical continuity of the thought. Consequently a single thought occupies his attention for some time; he balances with it its allied thoughts, directs his efforts to express it and its suggestions in a variety of ways, and to emphasise these by illustration and example, before he passes to the next thought in the logical sequence. Unity is brought about through parallelism. In this way a group is produced, which is as truly characteristic of the Euphuistic style, is as truly a Euphuism, as for instance, any single case of the peculiar Euphuistic use of parisonic antithesis in conjunction with transverse alliteration.

To illustrate this, the first set discourse in the Euphuës may be taken. The subject is the folly of Euphuës' dissipated life in Naples. The detail of Eubulus' argument is as follows ¹⁾: 1) I am a stranger, but hear me; 2) your appearance argues gentle birth, but your behavior that your parents were ill-advised or negligent in the matter of your education; 3) (a) youth is the time for training, (b) if your parents had done their duty, they would have seen more carefully to your bringing up; 4) the past is however beyond recall, but the present should teach you the necessary lesson; for (a) the ancients gave through the sight of evil an example and a warning, and (b) the sight of the evil in Naples with dreadful consequences should do the same for you; 5) your view is that while you suffer perhaps from the harm, your wit will also enable you to profit by the good, but the very excellence of your wit and capacity make your danger the greater; 6) amend your ways and live as follows The first thought is expressed in four pairs of balanced clauses, the second in four antitheses. The group 3) (a) consists of a simile, four metaphors, and a simile, (b) of three elaborate balanced comparisons, 4) (a) is made up of three illustrations, (b) of an

¹⁾ pp. 36—40.

elaborate mingling of parallel clauses, antitheses, and illustrations, 5) consists of ten metaphors, 6) contains ten antitheses.

(Nothing similar to this group-division appears in other prose. This in itself is sufficient to mark a broad difference between Lyly's style and Sidney's. One result of it is to be noted. Each thought with its suggestions is so long dwelt upon, and the similes, metaphors and illustrations which accompany it are so varied and attract so much attention in themselves, that except one read with close attention, the effect is that of a rambling and disconnected discourse. Lyly has in general not been credited with much logical coherency, — the Euphues has been considered merely a series of sententious utterances set off by conceits, — of rhetorical show pieces labored in detail and loosely strung together. This judgment is not fair. In the discourse we have been examining, in spite of what seems to be its rambling and disconnected character, there is logical unity, and an attempt discernible of a simple and primitive sort to bring about a corresponding formal unity. Its logical scheme runs as follows: — "The possibility of your leading a foolish and wicked life should have been prevented in the past, but the present itself affords you means whereby to judge of the extent of your folly and a warning with regard to its evil consequences. Your view of the matter, Euphues, is so and so, but the true view is so and so. Therefore amend and live as follows". Lyly kept his argument in mind, and attempts to make it clear to his reader, but his tendency to linger and expand affects him even where there is instant need of marking simply and clearly the transition from one thought-group to another.) Thus in passing from the first thought-group to the second, it would have sufficed to say: "But the past cannot be recalled, what of the present". Lyly however says: "But things past are past calling againe" — here he cannot refrain from lingering to form a group even about the transition-sentence itself — "it is too late to shutte the stable doore when the steed is stolne. The Troyans

repented too late when their towne was spoyled. Yet the remembrance of thy former follyes might brede in thee a remorse of conscience, and bee a remedie against farther concupiscence. But now to thy present time". Here Lyly is seen to hold, and to go back, to his ground plan, but his lingering has forced him to an awkward repetition of the disjunctive. In a word, Lyly is not discursive as Montaigne, for example, is discursive. He adheres to his logical scheme, and reaches a definite aim finally through a connected thought sequence; it is in the treatment of each separate thought that he is prolix and diffuse.

(In the logical substructure of his discourses, it will be observed, Lyly still employs Antithesis. In the discourse just considered, we find two main antitheses. Furthermore with but few exceptions, the discourses run in pairs, presenting aspects of the question in hand pointedly opposed to one another. And finally, the conception of the book itself, as the title-page shows, took antithetical form in the writer's mind.

Thus the structural character of Euphuistic prose is seen to be due to the single and simple application, in every relation for the emphatic expression of the thought and its reinforcement, of the methods of Antithesis and Repetition. If then we seek to explain, so far as structure is concerned, the artificiality to which so many have referred, we find it to reside not in richness of rhetorical resource, but on the one hand, in the essentially artificial character of the two methods employed, on the other in the unwearying constancy of their employment.

C. Rhetorical Devices.

a. Non-mechanical Devices for Ornament and Emphasis.

1. Oratorical question and oratorical response: — The use of these forms illustrates the general tendency of the

Euphuistic rhetoric to use every means for the inducement of emphasis. In accordance with the general structural principle of Repetition, they seldom appear in isolated cases.¹⁾ Incidentally (this is true particularly of oratorical response) they exhibit the lively sense of reality with which Lyly composed his discourses. With regard to the oratorical response it may be noted that it is essentially an antithetical form.²⁾

2) Tropes and similitudes: — Lyly's use of figurative language is deliberately artificial — never involuntary, due to the inspiration of the thought. Particularly in the way similes and illustrative allusions are grouped together by the half-dozen,³⁾ we discern the erring, or rather half-tutored rhetorician, with his tendency to over-emphasis and over-ornament. Now and again aptness, vividness, illustrative force betray the poet — scarcely ever tenderness, boldness of fancy, or beauty of expression due to instant, felicitous conception.

Landmann finds in Lyly's infrequent use of tropes a marked point of difference between his style and Sidney's. This is true of all but metaphor; metonymy, synecdoche, and the like, Lyly but rarely employs. Landmann doubtless meant the forcible wresting of the single word from its ordinary application. In no point of detail could a sharper line of

¹⁾ "Is it not the pray that enticeth the theefe to rifle? Is it not the pleasaunt bayte that causeth the fleetest fish to byte? Is it not a by- worde amongst us, that gold maketh an honest man an ill man? Did Philautus accompt Euphues too simple to decypher beautie, or [so] superstitious not to desire it? Did he &c." (p. 63).

²⁾ "I, but Euphues gave the onset: I, but Lucilla gave the occasion: I, but Euphues first brake his minde: I, but Lucilla first bewrayed hir meaning" (p. 89).

³⁾ "As therefore the sweetest Rose hath his prickell, the finest velvet his bracke, the fairest flower his branne, so the sharpest wit hath his wanton will, and the holiest head his wicked way" (p. 33); "The fine Christall is sooner crased than the hard Marble; the greenest Beech burneth faster then the dryest Oke; the fairest Silke is soonest soyled; and the sweetest Wine tourneth to the sharpest Vineger. The Pestilence doth most rifest infect the clearest complexion, and the Caterpillar cleaveth unto the ripest fruite" (p. 39).

severance be drawn between Sidney and Lyly. In this connection we beg to enforce Landmann's point. There is a difference in character as well as in extent of use. Sidney's tropes, while astonishingly bold, are made to bear a natural relation to their objects, which in some sort atones for or explains their boldness — e. g. "blessed paper, which shall kiss that hand whereto all blessedness is servant", "mourn boldly my ink, for while she looks upon you, your blackness will shine", "sheepish squadron", "honey-sweet eloquence", "honey-flowing speech", and so forth. Lyly's few tropes show not the slightest care in this respect, if he indeed intended any tropical application at all. Thus in the phrase "cankered storehouse" we have a curious use of the word "cankered", which if tropical is at best catachresis. We understand its use only when we see that it adds to the general effectiveness of the sentence, and is in alliterative balance with "common" in the next clause. (The fewness of Lyly's tropes is perhaps partially explainable by the uniformly simple character of his epithets, which if ornamental, are generally of a tautological character — "swift dolphin", "rattling thunder". Careful attention to rhetorical effectiveness in this regard — so marked a feature of modern preciosity — does not appear in Lyly.¹⁾)

The Euphuist drew his figurative allusions from three sources, — (1) "familiar and common objects in nature", (2) "classical history and mythology", (3) "unnatural natural history". Those from the first two sources are most common; those from the third most peculiar and characteristic. Guevara employs many allusions to the classics and to nature. Landmann is inclined to think the Euphuist imitated him. In the method of their employment undoubtedly — scarcely in their substance. Lyly's metaphors and similes are such as

¹⁾ Opening the Euphuës at random, p. 319, we find in five pages only thirty epithets, and these of the simplest and most necessary character, "good", "new", "white", "warm clothes", "foolish fellow" &c. The only cases that are even remotely ornamental or tropical are "greedy hound", "cooling Carde", "inbridled furie", "desperate medicine", "curst wife".

belong to the common stock of his time; the rose, the serpent in the grass, the loadstone, the poison in the painted pot, — such as these occur constantly. We doubt if a single illustration can be found in his pages that is not to be found in the poetry or prose of his predecessors. In this we except of course allusions to fabulous birds, stones, and fishes.¹⁾ But even the use of these, as Koeppel has pointed out, must not be considered an original contribution of Lyly's to the Euphuistic rhetoric. Pettie used them before him. Moreover there was a very general interest in these wonders, and they are often employed in other than Euphuistic literature well on into the 17th century. Euphuism simply made a special feature of, and in some sort lent a distinction to, their use. They pleased Lyly no doubt partly because of their picturesque quality, partly because of their convenience and effectiveness for purposes of illustration. We are told that he invented no few for himself.

(Lyly uses figures simply and solely for the sake of argumentative statement and illustration. This forms a distinct difference between Lyly and Sidney. Lyly never uses metaphor or simile for narration or description of action — Sidney invariably.)

b. Mechanical Devices.

Lyly's use of these brought about above all his condemnation for artificiality and affectation. No wonder the early critic remarking his excesses and examining no further, cried out upon what seemed a coxcomb's love of frippery for its own sake. As in the case of structure, a later day detected that purpose and system were not wanting in Lyly's use of these devices. (Weymouth pointed out the constant use of

¹⁾ Morris (Introd. to "An Old Engl. Miscellany") says (p. 8) of the Bestiary therein contained that it serves to explain certain of Lyly's references, otherwise unexplainable, e. g. the panther's sweet smell, the wood culver's solicitude for her young. Warter (Southey's Common-place Book, 4th series, p. 457), has a comical note to the effect that few of Lyly's similes are to be relied upon, but that he has "discovered several instances of these old notions".

parison, and made it clear that consonance, rime, and a particular sort of alliteration, were used with a definite purpose to lay further emphasis upon the accurate balance of his clauses and sentences.)

1. Parison: — Landmann's description of this feature of Euphuism is simple and clear: "When we find a principal and a subordinate clause, we may be sure that two, three, or all of the words in the former are opposed to an equal number in the latter. This we call parisonic antithesis. Most of Lyly's clauses are formed upon this system".¹⁾ This is, as a general statement, true. The prominence given to parison is perhaps in one way misleading. Its constant use is undoubtedly a characteristic feature, but we should remember that as Lyly's first thought is evidently to be antithetical, the use of parison, though constant, enters as a secondary matter. We emphatically question whether the greater number of Lyly's antitheses are thrown into parisonic form. It may also be suggested that parisonic parallelism plays quite as marked a part as parisonic antithesis.)

In order to bring out more clearly the relation of parison to the general scheme, the essential character of the Euphuistic rhetoric, we should like to modify Landmann's statement. It might perhaps read: "When we find two clauses or sentences conveying an antithesis, or a train of clauses or sentences connected by parallelism, we often find two, three, or all the words in the different members accurately balanced against each or one another by similarity of position and similarity of grammatical function. This is called parison. In cases of parisonic antithesis, the words opposed are themselves very generally contrary or opposite in meaning". We seek to bring out the distinctive tendency of the Guevarian and the Euphuistic rhetorics, — namely, that after selecting for use forms of expression in themselves the most pointed and effective possible, they hasten to superinduce emphasis by the employment of devices purely mechanical. Take for example the following case in Lyly: "For as ye

¹⁾ Euphuus: Introduction, p. XV.

fire stone in Liguria though it be quenched with milke, yet again it is kindled with water, or as the rootes of Auchusa [Anchusa] though it be hardned with water, yet it is againe made soft with Oyle, so the heart of Euphues enflamed earst with love, although it bee cooled with the deceites of Lucilla, yet will it againe flame with the loyaltie of some honest Ladye, and though it be hardned with the water of wylnesse, yet will it bee molyfied with the Oyle of wisdomedome" (p. 121). Here antithesis is marked between the logical contents of the clauses, a device effective in itself, but which is nevertheless reinforced by offsetting, in purely mechanical fashion, words inherently antithetical to one another, between which a careful balance is preserved, they being ticketed so to speak into pairs by similarity of position and grammatical structure. Even here the Euphuist does not rest content in his use of mechanical devices. As we shall see he often emphasises the fact that he is parisonic.

2. Devices depending upon sound-likeness: — Scarcely a line of the Euphues is without its use of alliteration, or similar artifice. No systematic display has yet been made of the various forms and their applications. Special features have absorbed attention in a way that has prevented clear understanding of the matter, particularly in its historical relations. The scheme ¹⁾ which follows will, it is hoped, sufficiently exhibit all the various devices employed both as when used by themselves and in conjunction.

I. (a. Complete syllabic likeness, i. e. consonance, ²⁾ sometimes combined with alliteration: — "I am therefore enforced perforce" (p. 67); "This immoderate sleepe, immodest play" (p. 112).

b. Complete word likeness, i. e. repetition: — "so sweete

¹⁾ The names are not italicised as in Arber, in order to prevent confusion, and modern symbols are used for u, v, j, and s.

²⁾ Similarity at once of vowel and consonantal sounds is consonance; of vowels only is assonance; of initial sounds of stressed syllables or words, is alliteration; of all but initial sounds is rime.

a violet to his *nose* that he could hardly suffer it to be an houre from his *nose*" (p. 427); "to rest at their own *home* till they come to their long *home*?" (p. 242).

c. Partial syllabic and word likeness: —

1. Assonance: — "there to lap up, that he doth cast up" (p. 215).

2. Rime: — "answered his forged *gloase* with this friendly *cloase*" (p. 67); "I will to Athens, there to tosse my *bookes*, no more in Naples to live with faire *lookes*" (p. 99); "then *wounded*¹⁾ with grieve, hee *sounded* with weaknesse" (p. 336).

3. Annomination²⁾: — "began to bewaile his *Nurture* and to muse at his *Nature*" (p. 36; same case occurs pp. 41, 42, 101, 130); "to see thee as *hopelesse* as my selfe is *haples*" (p. 92); "in the hot *liver* of a *heedlesse lover*" (p. 111; same pp. 195, 276).

Excursus: — Puns and plays upon words are common in Euphuës and are referred to here though not mechanical devices, partly because they often half partake of that nature, partly because it is often difficult to tell whether a case in hand is one of simple annomination or of paronomasia. It was perhaps Weymouth's doubt as to the existence of puns in the Euphuës which led Landmann to instance Sidney's fondness for playing upon words as one of the differences between the Arcadian and Euphuistic styles.³⁾ There is

¹⁾ To this day old-fashioned people may be found who pronounce this word to rime with "sounded". As regards "sounded" it is rather interesting that Lyly uses this form. It was about this time perhaps that the *d* first found its way into good usage. Cf. Stanyhurst, p. X: "Yet, sowning, in English must be long, much more if it were, Sounding, as the ignorant generally but falsely do write".

²⁾ Weymouth, followed by Landmann, uses the term syllabic antithesis. This we take to mean consonantal similarity plus non-asonance, as *bul*, *bel*. Lyly employs this, but cases of full word-annomination are far more frequent. Marsh said (see p. 17): "Hardly to be distinguished from annomination is the Euphuism of Queen Elizabeth's age", — a statement of course absurdly exaggerated, but hinting at the prominence of the part which annomination plays in Lyly's style.

³⁾ Euphuës, Introduction, p. XXVIII: "Besides, Sidney is fond of playing upon words".

really no difference discernible between them in this respect.

"Who so severe as the Stoickes, which lyke stocks were moved with no melodie" (p. 40); "It is not his great mannors, but thy good manners" (p. 81); "otherwise when the babe shall now begin to tattle and call hir Mamma, with what face can she heare it of his mouth unto whom she hath denyed Mamma" (p. 129); "he himselfe knowing best the price of Corne, not by the Market folkes, but his owne foote-steppes" (p. 267); "a Violette is better then a Rose, and so shee arose" (p. 399).

II. Alliteration: —

a. Simple:

1. For ornament or euphony only: — "*faire feathers*" (p. 54); "*hoarie haires*" (p. 55); "*fonde foole*" (p. 64); "The first picture that Phydias the first Paynter shadowed was the portraiture of his owne person" (p. 213); "I would exceede in cost, though in courtesie I know not how to compare with you, for (without flatterie be it spoken) if the common courtesie of Englande be no worse then this towarde straungers, I must needes thinke them happy that travaile into these coasts, and the inhabitaunts the most courteous, of all countreyes" (p. 266).

2. Single balance, marking:

a. Clause-rhythm: — "Euphues nowe as willing to obey as shee to commaunde, addressed himselfe to a farther conclusion" (p. 70); "that Euphues shal be without daunger by L[ordships] Patronage, otherwise, I cannot see, wher[e] I might finde succour in any noble personage" (p. 218); "And bicause your discourse hath hetherto bred delight, I am loth to hinder you in the sequele of your *devises*" (p. 56).

β. Parallelism: — "doth so weaken the sences and bewitch the soule" (p. 112); "never more pride in Rome, more poysoning in Italy" (p. 140); "beeing perverse in nature and proud in words" (p. 145).

γ. Antithesis: — “Things which cannot be altered are to be borne, not blamed” (p. 297); “to have just tryall of his faith, or plaine knowledge of his falshood” (p. 299).

3. Continuous, single letter, marking:

α. Parallelism: — (a. a. a.) — “The first sippe of love is pleasant, the seconde perilous, the thirde pestilent” (p. 108); “Fly the places, the parlours, the portals” (p. 117); “curious in their attyre, costlye in their dyet, carelesse in their behaviour” (p. 134); (a. a. a. a.) — “having in it the three rootes which they attribut[e] to Musicke, Mirth, Melancholie, Madnesse” (p. 425); (a. a. a. a. a.) — “to confute those that be obstinate, to confound those that bee erroneous, to confirme the faithfull, to comfort the desperate, to cut off the presumpt[u]ous” (p. 113).

β. Antithesis: — (aa. aa.) — “least trusting their outward talke, he be betrayed with their inward trechery” (p. 99); (aaa. a.) — “I force not Philautus his fury, so I may have Euphues his friendship” (p. 81).¹⁾

4. Continuous, more than one letter, marking:

α. Parallelism: — (a. a. [a.] b. b. b.) — “If Conjurations, Characters, Circles,²⁾ Figures, F[i]endes, or Furies” (p. 347); (a. a. b. b. b. b.) “Their sutes, their service, their letters, their labours, their loves, their lives”, (p. 56); (aaa. bbb.) — “Doe we not commonly see that in painted pottes is hidden the deadlyest poyson? that in the greenest grasse is ye greatest Serpent”? (p. 53); (aaa. bbbb.) — “so canne there be no contract where both be not content, no mariage made where no match was ment” (p. 85); (aa. bb. cc.) — “Such is the Nature of these novises, that thinke to have learning without labour, and treasure without travaile” (p. 47).

β. Anthithesis: — (a. a. b. b. c. c.) — “When they see the folly of men turne to fury, their delyght to doting, their affection to frencie” (p. 56); “O ye Gods, have ye ordeyned

¹⁾ No doubt Lyly also felt the force of the “ph” in “Euphues”.

²⁾ The C alliterates to the eye.

for every *malady* a *medecine*, for every sore a *salve*, for every *paine* a *pla[y]ster*, leaving onely *love remedillesse*" (p. 61). No other forms occur.

b(Transverse, or alternate alliteration:

1. For ornament, or euphony: — "If this seeme to *straight* a *diet*, for thy *straying* [*straunge*] *disease*" (p. 113); "*worship* them in my life whom I shall know to be *worthy* in their *livinge*" (p. 120); (rime & allit.) "*seeing* I am not *fedde* with their *pap*, I am not to be *ledde* by their *perswasions*" (p. 60); (cons. & allit.) "*bicause* I *resemble* him in *wit*, I meane a little to *dissemble* with him in *wyles*" (p. 63); (aab. aab.) — "*It was the heate of hys lust*, that made *hyr hast* to ende *hir lyfe*" (p. 64); (ab. ba.) — "*let my rude birth excuse my bold request*" (p. 253); "*But I leave to name thy sinnes*, which no *Syphers* can *number*" (p. 315), "*and crueltie too milde a medecine for crafte*" (p. 385); "*sharpe frostes bite frowarde springes*" (p. 451); (ab. bba.) — "*neither can plaisters take away the grieffe which is growen so great by perswasions*" (p. 425); (aba. aab.) — "*to cloake the vanities in court*, were to clog mine own conscience with *vices*" (p. 193).

2. Marking Parallelism: — "*the blossome before the fruite*, the *budde* before the *floure*" (p. 46); "*broken the bondes of mariage* and forbidden the *banes* of *Matrimony*" (p. 51); "*wyth some pitie have aunswered hys desyre*, or with some *perswasion* have stayed *hir death*" (p. 64); "*thou onely hast wonne me by love*, and shalt onely *weare me by law*" (p. 81); (rime & allit.) "*love creepeth into the mind*, by *privie craft*, and *keepeth* his *holde* by *maine courage*" (p. 111); (cons. & allit.) "*How dissolute have I bene in striving against good counsaile?* how *resolute* in *standing* in mine owne *concept?*" (ib.); "*unseemely tearmes* or *uncleanly talke*" (p. 221); (abb. abab.) — "*a sweet Panther with a devouring paunch*, a *sower poyson* in a *silver potte*" (p. 54); (ab. ba.)¹⁾ — "*a thing contrary to hir honor*, and the next way to call *hir honestie*

¹⁾ This is the interesting reverse-transverse, which has in Lyly passed entirely unnoticed hitherto, though long recognised in Old English verse. See also in previous paragraph.

into *question*" (p. 354); (aba. bab.) — "one maye *pynt* at a *Starre*, but not *pull* at it, and see a *Prince* but not search him" (p. 264); (abcc. ccab.) — "The Pestilence doth most *rifest* infect the clearest *complection* and the Caterpillar cleaveth unto the *ripest fruite*" (p. 39); (complex case with rime) "There is nothing *lyghter* then a feather, yet is it sette a loft in a woeman's *hatte*, nothing *slighter* then haire, yet is it most frised in a Ladies head" (p. 221).

3. *Marking Antithesis*: — "from the *teate* of *Vesta* to the *toyes* of *Venus*" (p. 76); "to *renounce* his *Ladye* as most *pernitious* or *redeeme* his *libertie* as most *precious*" (p. 107); "thy *sacred Senate* of *three* hundred grave *Counsellors*, to a *shamelesse Sinod* of *three* thousand greedy *Caterpillers*" (p. 315); (cons. & tr. all.; annom & tr. all.) "Heere, yea, heere, *Euphues*, mayst thou see, not the *carved visarde* of a *lewde woman*, but the *incarnate vysage* of a *lascivious wantonne*: not the shadowe of *love*, but the *substaunce* of *lust*. My hearte melteth in *dropes* of *bloud* to see a[n] *harlotte* with the one hande *robbe* so many *cofers*, and with the other to *rippe* so many *corsets*" (p. 38); (cons. & allit.) "woulde rather *allowe* it in *wordes*, then *follow* it in *workes*" (p. 44); "not measuring the *deformed man*, with the *reformed minde*" (p. 53); (ab. ba.) — "If *deserts* can nothing *prevaile*, I will *practise deceipts*" (p. 337).

Our list of examples is drawn out to some length for reasons which will disclose themselves if we glance for a moment at work already done in this division of our subject. Weymouth concerned himself chiefly with transverse alliteration as used in connection with parisonic antithesis. Landmann similarly occupied himself with showing that the use of the transverse form is characteristic of the whole Euphuistic school. In thus paying exclusive attention to a particular feature, he not only does not treat the subject fully and completely, but arrives in one or two points at erroneous conclusions. Notably he omits to properly examine Lyly's use of simple alliteration. In the Dissertation,¹⁾ to be sure, it is

¹⁾ Landmann, Diss. p. 16: „Als zweites Hauptmerkmal kommt

referred to, but in a way that drops it out of sight as unimportant. It is curious that after giving even such a brief and incomplete list of examples as that which this reference contains, Landmann could have made on the following page the astonishing statement¹⁾ that for marking word-balances simple alliteration is not used, but the transverse form. In his later work we find a still more sweeping and definite statement. Lyly's alliteration we are told, "is not continuous alliteration".²⁾ So unjustifiable is this assertion — every page of the *Euphues* contradicts it — that we see into what error Landmann has been led in the first place by ascribing such disproportionate importance to the transverse form, and next by devoting his attention to it exclusively. He gives it in

zu diesen mehr die syntaktische Konstruktion der Sätze betreffenden Figuren, die Vorliebe für Alliteration, Assonanz, Reim und Wortspiel. Ein Blick auf irgend eine Seite des *Euphues* zeigt dies sofort. So z. B. in folgenden Stellen: "If he find thee *wanton* before thou be wooed he will gesse thou *wilt* be *wavering* when thou art *wedded*" (p. 59); "I hope I shall for my *wages* win the good will of women" (p. 56); "their *sutes*, their *service*, their *letters*, their *labours*, their *loves*, their *lives*" (ib.); "Women are to be *wonne* with every *wind*" (p. 55); "No *wit* will spring in the will of *women*" (p. 113); "Learning without *labour* and *treasure* without *travaile*" (p. 47). Neben der einfachen Alliteration ist es Assonanz und Reim, welche Lyly zur Hervorhebung der Antithese verwendet, z. B. (p. 51): "Why I go about to hinder the course of love with the discourse of *law*"; (p. 81) "my father shall sooner *martir* me in the *fire*, than *marye* me to *Philautus*"; (p. 43) "We *merry*, you *melancholy*; we *zealous* in affection, you *iealous* in all your doings; you *testie* without cause, we *hastie* for no quarrell".

¹⁾ Ib. p. 17: „Das Eigentümliche der Lyly'schen Antithesis besteht nun darin, dass die Worte, welche in der Antithese stehen, mögen sie nun dem Begriffe nach wirklich einen Gegensatz bilden oder sich nur äusserlich gegenüberstehen, durch Alliteration, Assonanz, Reim oder Gleichklang hervorgehoben sind. Wir haben also hier nicht die einfache Alliteration, welche denselben Buchstaben durch einen Satz hindurch verfolgt, sondern ihre Anwendung in der Art, dass das erste Wort des einen Satzes mit dem ersten Worte des zweiten korrespondierenden Satzes alliteriert und so mit allen folgenden korrespondierenden Wörtern, so dass der Euphuismus die überhaupt möglichst pointierte Schärfe der Antithese aufweist.“

²⁾ Landmann, *Euphues*, Introduction, p. XV.

fact the same sort of misleading prominence which he before gave to Lyly's use of parison. In saying this, we wish to be clearly understood. We do not underrate the importance of clearly recognising Lyly's fondness for the parisonic form or his use of transverse alliteration — these afford us a ready and infallible means whereby we may identify the great Euphuist with his prototypes and congeners. But we do affirm that their very excellence for this purpose is evidence of a narrowness of significance, a limited importance. Such special features of a style should no be put forward in a way to obscure facts and relations of wider and more vital interest. The student aims primarily to gain some idea of the way in which Euphuism affected the development of English prose. Of first importance to him is the simple fact that the Euphuist made constant and conscious use of clear-cut antithesis and parallelism, not that he was fond of a particular artificial form; he deals with the fact that alliteration is used in Euphuistic prose in many forms for certain definite purposes, not simply that a particular form was applied for a particular purpose. Such limiting of the attention to special features may lead to serious error. It will become plain as we proceed that had we omitted to take into account Lyly's use of simple alliteration and the extent of it, his use of the continuous form for emphasis, and of the transverse form for euphony, the neglect would have stultified any conclusions of an historical nature with regard to the presence of alliteration in his prose and the origin of the forms in which it is there used.

Our list presents all typical forms without prejudice in favor of any particular form whose peculiarity renders it prominent, and gives some sample of the complicated and intricate structures frequently discoverable. The facts therefrom gathered are briefly these.

Lyly uses two plain forms, simple and transverse, and for two purposes, for ornament or euphony, and for giving special emphasis to parallelistic or antithetical balance. Either form is used for either purpose. Questioning which

use was the simpler and more natural, i. e. which came consciously or unconsciously more readily to hand, we find evidence in favor of the euphonic. Single letter sequence, i. e. ordinary continuous alliteration, appears constantly apart from word- or clause-balance, — often also runs irregularly through both members of antithetical clauses. Purely euphonic alliteration is used with careless freedom in complex irregularity within balanced antithetical or parallelistic members in a way that obscures and blurs what had else been a markedly effective use of the transverse form.

(Next considering quantitative relations, we find alliteration everywhere present throughout the original portions¹⁾ of the book, in practically constant quantity. Everywhere too, its use for both purposes — for euphony and for emphasis.) As regards use of form with relation to purpose, — for euphony, simple alliteration is generally employed; cases of transverse occur, but not frequently. Again for balance-marking, for emphasis, simple alliteration is far more frequently used, either in the form of a single letter's marking a single word-balance, or running regularly through balanced members, or of balanced sequences formed of different letters. The transverse form is much less used, though it makes itself prominent because of its peculiarity. This fact is to be marked because of the exclusive importance ascribed to that form by Landmann. There is irregularity moreover in the extent of its use. One or two cases appear regularly per page for some time, and then suddenly follow a number in close succession — as on p. 64, three in 6 lines, on p. 65, three, p. 67 three, p. 106 nine, pp. 204—205, eight. In Euphues and his England there are pages together where no case occurs, but when one makes its appearance, two or more are sure to be found in close proximity. This seems to indicate how mechanical a matter its use for this purpose was. (While Lyly commonly, constantly, and we believe unconsciously used the

¹⁾ There is much less in the Euphues and his Ephoebus (in great part translated from Plutarch), and in the Euphues and Atheos, which consists chiefly of quotations from the Scriptures.

ordinary continuous forms, he seems only suddenly and every now and then to have bethought himself of the transverse form, and proceeded to manufacture two or three examples of it. Moreover the more notable groups appear at marked and special places, e. g. the opening of the "cooling Carde" ¹⁾ and in the prefatory epistles. ²⁾

Let us glance for a moment at a scheme showing to what extent Lyly availed himself of his various devices.

	Simple All.		Trans. All.	Cons.	An- nom.	Repet.	Rime	Pages
	Or- nam.	Bal- ance						
Euphues	935	668	241	114	44	24	20	117
E. and his Engl.	1196	795	112	48	24	38	9	268

Here is a pointed moral. Of simple alliteration as against transverse, we have 1603 cases to 241. In fact, simple alliteration for ornament by itself almost equals all the rest put together; not to speak of the fact that many of the cases of consonance and annomination are ornamental. A glance at the figures for Euphues and his England still further emphasises these results. Note also, with twice as many pages, the marked decrease in the use of these devices.

Prepared now to consider the subject in its historical relations, we must necessarily set ourselves at once at variance with Landmann in more than one regard. The chapter in which he handles the matter opens with the words ³⁾: "So also alliteration in and for itself does not form a characteristic feature of Euphuism. It was present in complete form in antecedent prose and verse". In proof he quotes Surrey, Wyatt and various authors in Tottel's Miscellany, refers to Churchyard,

¹⁾ p. 106.

²⁾ p. 204.

³⁾ Landmann, Diss. p. 53: „Ebenso macht die Alliteration an und für sich kein Merkmal des Euphuismus aus. Dieselbe ist in der vorausgehenden und gleichzeitigen Poesie und Prosa vollständig vorhanden.“

Gascoygne, Turbervile, gives a citation from Puttenham with regard to the value of alliteration in verse, one from Webbe with regard to the "ragged Rhymers" who "hunt the Letter", and two from Sidney, — one the oft-quoted passage from the "Defence of Poesie", and the other from "Astrophel and Stella" concerning the abuse of alliteration and borrowing from Petrarch. These he gives and nothing more — and then closes as follows¹⁾: "The above cited examples may serve to show us that alliteration was a perfectly common and general ornament of English diction in Lyly's time, and that it was not Lyly who brought it into Euphuism". In point of fact, the chapter, though entitled²⁾: "Upon Alliteration in Antecedent and Contemporaneous Prose and Verse" contains absolutely nothing with regard to antecedent prose. The examples of alliteration given are all from the poets, and the single quotation which refers to prose — that from Sidney — was undoubtedly aimed at Lyly in particular and his followers in general. In a word the chapter in no sense fulfils what its title promises.

(The truth of the matter seems to be, and it is one worth the bringing out, that while Lyly certainly did not first introduce alliteration into Euphuistic prose, there was, before the setting in of the Guevaristic influence, no definite, general, conscious use of it in prose or any sign of a tendency upon the part of prose-writers to transfer its use from verse. It is when Berners and Bryan turn to Guevara in wondering admiration of his ornate and exalted style that the first traces of such a tendency make their appearance. But in Berners, the alliteration is inconsiderable in amount. With North, we begin to find it in some quantity, but his use of it is not comparable to Lyly's³⁾ — in one or two

¹⁾ Ib. p. 59: „Die oben citierten Beispiele mögen uns zeigen, dass Alliteration eine ganz gewöhnliche Zierde der damaligen englischen Diktion war, und dass es nicht Lyly ist, der sie im Euphuismus einführte.“

²⁾ Ib. p. 53: „Ueber die Alliteration in der vorausgehenden und gleichzeitigen Poesie und Prosa.“

³⁾ Landmann, Euphuus, Introduction p. X^{II}: "His style exhibits

special points qualitatively, perhaps, but not quantitatively. Petty's work is however quite comparable with Lyly's.¹⁾ For one reason or another a development of this special feature had taken place. If we wish to appreciate how great this was, we may compare Elyot with Lyly. The one makes no use of alliteration, the other runs to monstrous excess both in extent of its use and in the elaborateness of the forms he employs.

But in noticing the fact of this development we must not be distracted from the main point. The first general common use of alliteration in English prose was due to the Guevarists, or early Euphuists. This point established, the question rises — how came this and why?

The simple reply is that it was due to the fact that at the very time when the Guevaristic cultus was growing into the more definite form of Euphuism, alliteration had just made a sudden reappearance in fresh vigor in English verse.

But how then is the transference of its use to prose to be accounted for, a thing which had never²⁾ before taken place? Briefly, in this way. Alliteration had in earlier times been the peculiar property of verse, because it had exercised therein a peculiar function — that of beginning rime to mark the beat. But this its renascence was due to a recognition of its euphonic value only. Never before had its original function been quite forgotten, even in the 15th century. There was now nothing to prevent the transference

to a much higher degree than Berners' the specific elements of Guevarism and Euphuism, viz: parison, antithesis, and above all transverse alliteration." Regarding his transverse alliteration we shall speak later.

¹⁾ Cf. Landmann: Euphuës; Koepfel: Stud. z. Geschichte d. ital. Novelle, p. 26.

²⁾ This "never", we hope, can justify itself. Lyly's prose is prose; Ælfric's inclines towards being verse. He breaks the law of alliteration of his time, only as he breaks the rhythmical. And when we meet such phrasing as this (Gerêfa, 3): "Ac he mot ægðer witan ge læsse ge mare, ge *betere* ge *mætre*, dæs de to tune belimpd, ge on *tune* ge on *dune*, ge on *wuda* ge on *wætere*, ge on *felda* ge on *falde*, ge inne ge ute", we recognise that we have to do with a jingling formula, not with prose. See the Appendix on Dan Michel.

of its use to prose — a prose, moreover, predisposed in every way towards the employment of devices of precisely this character.

This is why we have been at pains to lay emphasis upon Lyly's purely euphonic use of alliteration. Particularly we now draw attention to an exceedingly important point which our list of examples illustrates — the fact that Lyly uses transverse alliteration, as well as simple, for the purpose of euphony. Here we must take notice that Weymouth and Landmann¹⁾ are entirely mistaken in treating the transverse form as something entirely new and strange. Landmann distinctly states this to be the case and is evidently under the impression that continuous alliteration only is to be found in Surrey and Wyatt and their fellows; this despite the fact that he by chance quotes a poem of Surrey's in which a case of transverse occurs.²⁾ The truth is, transverse alliteration appears quite commonly in early English³⁾, frequently in verse of the 16th century, as we shall see, and in fact constantly in the same way in the verse of today. The extent of its use as compared with that of the simple form is of course not great — but this is precisely what should be the case, if we are to establish the fact of a likeness between Lyly's use of alliteration and that of the poets. The ratio of the extent of Lyly's use of transverse alliteration for euphonic purposes to that of his use of the simple, continuous form, is one exceedingly small and quite comparable to a similar ratio obtained by an examination of the work of the Petrarchists.

So far the resemblance holds good between the use of

¹⁾ Morley follows them in this notion, *English Writers*, VIII, p. 319.

²⁾ Diss. p. 53: "The adder all her sloughe, away she slinges", see Arber's *Tottel's Miscellany*, p. 4.

³⁾ See Schipper: *Englische Metrik*, *passim*. Samuel Taylor Coleridge was perhaps the first to point out a case of transverse, in a lecture delivered February 3, 1818. His example is from Spenser: "And on the grasse her daintie limbs did lay", see *Notes and Lectures upon Shakspeare &c.*, II, p. 32.

alliteration in Euphuistic prose and in contemporary verse — that is so far as regards its use for euphony. But we have now to deal with another use of alliteration which appears comparatively rarely in verse. This is that use which so entirely absorbed Landmann's attention. "It is", he says,¹⁾ "all the more incorrect to speak of simple alliteration as a distinguishing characteristic of Euphuism, precisely because Lyly made use of it in a wholly peculiar way. It is with him, as we have seen, only a means whereby to accentuate word-balance in parallel or antithetical sentences". The errors involved by implication in these statements stand already corrected. We take Landmann to mean that he considers this particular use of alliteration to be the peculiar feature — not the form itself. If this be his meaning, he obscures it later. We find him saying²⁾ that Lyly applies alliteration "in a very peculiar way", and when Schwan³⁾ criticised him to the effect that there was nothing peculiar about it since Lyly used alliteration like others to mark particular words, Landmann answered⁴⁾: "I think Dr. Schwan was mistaken in correcting me . . . Dr. Schwan certainly knows what the original use of alliteration was that the same letter runs on in one line or clause: e. g. f—f—f—f: l—l—l—l. But here we have f—l—g—m: f—l—g—m and this is to my thinking peculiar and artificial". Here Landmann plainly defines his use of the word "peculiar" in the first citation as referring to the character of the transverse form itself and what he considered to be its novelty and strangeness, rather than to the character of its application.

¹⁾ Diss. p. 60: „Es ist um so unkorrekter, die einfache Alliteration ein spezifisches Merkmal des Euphuismus zu nennen, da Lyly gerade von ihr einen ganz eigentümlichen Gebrauch machte. Sie ist ihm, wie wir oben gesehen haben, nur ein Mittel, korrespondierende Wörter in verschiedenen parallelen oder antithetischen Sätzen zu pointieren“.

²⁾ Trans. of the New Sh. Soc. p. 250. Cf. also p. 59, Note 1.

³⁾ In Engl. Stud. VI, p. 103: „Er brauchte sie so wie andere auch, um bestimmte Worte zu markieren“.

⁴⁾ Euphuies: Introduction, p. XV, Note.

It is however not the form which is peculiar and novel, but the application; this it is which demands explanation. And if in beginning our search for such an explanation, we recall Schwan's remark that Lyly employed alliteration like others to mark particular words, the fact that he is at once right and wrong serves to define just what the difficulty is with which we have to deal. Right he certainly is, in that he practically asserts that alliteration lends itself readily as a means whereby particular words may be marked, picked out, distinguished. Wrong he is no less in dismissing the matter so lightly — we have here to explain not the possibility of the application of alliteration for a new purpose, but the fact of its very orderly and systematic use in certain forms of special fitness for the end in view.

As to the mere question what suggested the end in view, there is not the slightest difficulty. As Landmann pointed out, Guevara often marked the balanced words in his parisonic co-ordinates by consonance and rime. The Euphuist not only imitated his use of these devices, but added thereto the native English device of alliteration. This presupposes of course a tendency of some kind to its use; such there was, as we have shown, in consequence of its revival for euphonic effect in verse. The Euphuist also constantly employed it for euphony. But when he employed it in the new relation we are considering, it was with a conscious art and carefulness — something quite apart from the unconscious freedom, the fatal facility with which he employed it for euphony. This exhibits itself in the forms he uses. It is the genesis of these with which we must concern ourselves. Had alliteration ever been used before as the Euphuist used it — or in a way that would lead naturally to such use — had there ever been before; indeed, careful employment of particular forms, fitted for a particular purpose in hand?

The aim of the Euphuist was as we saw to give distinction to his word-balances (one or more) in order to further emphasise clause or sentence-balance. Let us first enumerate the forms he used for this purpose: — (1) single word

balance, marked by single letter; (2) single letter running through balanced clauses or sentences, marking particular words in balance; (3) balanced sequences each of a different letter (aaa. bbb); (4) the transverse, (abc. abc), and finally (5) the interesting reverse-transverse (abc. cba.) of which previously no notice has been taken, in spite of the exclusive attention paid to the transverse, of which it is a variant. It is worthy of remark how owing to special fitness, the transverse form though still less used than the simple, is lifted from the humble position it holds when euphony is in question and is made to play a marked and prominent part.

Three possibilities now present themselves when we seek to explain the use of these forms. And first let us see whether perhaps the early Euphuists definitely copied in alliteration Guevara's use of consonance and rime.

Our interest in this hypothesis is heightened by discovering in Guevara the occasional use of what appears to be transverse consonance. This appears in two of the examples Landmann¹⁾ gives: "que antes no suffriesse una *pedrada* en la *cabeça* que no una *cuchilada* en la *fama*"; "Ellos *trabajando* de las *servir*; if ellas no *rehusando* de *ser vistas*". Have we here an explanation of the origin of transverse alliteration? North, we find, translates the first case by marking a single word-balance: "but had rather suffer a *blow* on the head with a stone than a *blot* in their good name with an evil tongue". The second is not translated.

If now we were to accept it as likely that Guevara's transverse consonance brought about the use of an alliterative counterpart, we should still have to explain why this so readily took place. Are we to believe that an entirely new form of alliteration, as Landmann considers it, won its way on its own merits? In any case could we similarly explain the use of other forms—balanced sequences for instance? Let us glance for a moment at the facts.

Elyot, who, it will be remembered, came so immediately

¹⁾ Euphuës: Introduction, p. XIX, V.

under the influence of Guevara,¹⁾ shows no inclination to imitate his methods. In Berners the alliteration is practically *nil* — what little use there is of it is euphonic. North however requires closer attention. Euphonic alliteration appears in some quantity,²⁾ but apart from this he evidently clearly appreciates the possibility of its being used, like consonance, in his originals, for the marking of balance. He uses consonance not infrequently,³⁾ but also here and there we discover as in the example above, the marking by alliteration of a single balance⁴⁾ — also occasionally the use of anomination,⁵⁾ repetition,⁶⁾ and rime.⁷⁾ But his use of these devices is by no means commensurate to his use of parison. He employs them only as occasional resources. They may be regarded as features of his style, only because their use was plainly not matter of accident. Still more infrequent is the transverse form. One must be at real pains to discover an example — still more a marked and pure example such as are so common in Lyly. The first we give below is the single one we discover.⁸⁾ When Landmann says that North ex-

¹⁾ See Landmann: Diss. p. 62.

²⁾ Dial of Princes ("The dedicatoire epistle"): — "at this *present* be much *profited*", "most *profonde* and *pleasaunt*"; ("The generall Prologue"): "For to give counsel I confesse I have no *credite*".

³⁾ Ib. ("The dedicatoire epistle"): — "The *omnipotencie* of God, the *frailties* of men, the *inconstancie* of fortune, the *vanitie* of this world, the *miserie* of this life"; ("Author's Prologue"): — "They shal never winne *honour*, but when they use to recover *slaunder*", (so also "*predecessours-successours*"; "*absence-presence*").

⁴⁾ Ib. ("The generall Prologue"): — I direct my writing unto those which embrace *vertue* and not unto such as are borne always with *vice*"; (so also "*Princes-people, rich-religious*"); "right worthy to remember and also *pleasaunt to reade*"; Fol. 68: "become as dry and *foule* as before they were *freshe* and *faire*". Ib.: "to condempne my boldnes, and not to comende my enterprise".

⁵⁾ Fol. 3: — "lavish of *words*, and scant of *rewardes*".

⁶⁾ ("The generall Prologue"): "Sithe then the estate of Princes is greater *then all*, that he may be more *then all*, is more of value *then all*, upholdeth more *then all*".

⁷⁾ Ib. "And let no man say I *would* and cannot be *good*".

⁸⁾ Ib. ("The generall Prologue"): — "For heaven is not furnished but with good *dedes*, and hell is not replenished but with evil de-

ceeded Berners "above all" in the use of "transverse alliteration", he gives, while stating a truth, a decidedly wrong impression as to the extent of North's use of it.

North in brief appreciated the effectiveness of alliteration as a means to mark balance and occasionally employed it, but in no systematic way. There was no careful following of Guevara's consonance in the original or the French translation. Indeed there is no systematic use of that device at all. It is a question in fact how often his use of it was definitely intentional. His consonance is with the exception of a few cases consonance of endings, and that, even in English, much more in French and Spanish, is a necessary result of the use of parison.

We pass then to a second possibility. Given that the end to be attained was suggested by Guevara and that the use of alliteration came as a result of its natural fitness, was it not in natural course of development by process of invention and gradual acceptance that various forms came into use?

But do we need to predicate the existence of such an independent development — in other words, if the use of alliteration was transferred from verse, may it not possibly have been used in verse in a way that rendered the transfer natural — furthermore, may not the forms we find used in prose have been derived from or suggested by forms used in verse? In any case why was not the translator content to mark his balances by rime and consonance like his master?

The consideration of this third possibility will, as we shall see, make it clear in more than a general way why it was natural and easy for the English author to turn to the aid of alliteration. For so far as the matter of form is concerned, there is not a single marked form in Euphuistic prose, of which use is not made in verse prior and contemporary — the continuous, the balanced sequence, the trans-

sires"; "For even as by the pard [yard?] the marchante measureth al his ware; so by the life of the Prince is measured the whole common weale"; Fol. 68: "Mother of many vices and the hinderer of all vertues".

verse, the reverse transverse; indeed, as a glance at our list of examples will show, there is not a single artifice used in verse of an alliterative character, of which the Euphuist has not availed himself.¹⁾ But it is something more that we look for. We are not to be satisfied with a bare comparison of forms, with merely looking for and finding in the verse of the time alliterative structures accurately corresponding to the Euphuistic. What we look for is a use of alliteration such as will explain why it was employed for a certain definite purpose in Euphuistic prose and particularly in certain forms.

First let us take the single word-balance — can we find in verse of the period cases where the use of devices turning on sound-likeness distinctly serve to emphasise a logical relation of antithesis or parallelism between balanced words? Turning to Tottel's Miscellany,²⁾ we find such and in number — we note the following quite at random:

"By upright dole, and much awayling deed", p. 106.

"Is well to wish and well to will", p. 129.

"I toke no hede to tauntes, nor toyes", p. 133.

"Both lives and lawes are now forgot", p. 142.

"It is my salve, and eke my sore", p. 223.

"The fier May hurt and heale", ib.

"Both of their blisse and of their bale", p. 231.

*"I sowe the sede, they reape the corne,
I waste, they winne, I draw, they drive,
Their's is the thanke, mine is the skorne.
I seke, they spede, in waste my winde is worne.
I gape, they get, and gredely I snatch:
Till wurse I spede, the lenger I watch.
I fast, they fede", p. 61.*

¹⁾ E. g. in particular, annomination, found so constantly in English verse. It is perhaps worth while to suggest how often parison itself is made use of in verse. For its extravagant use see Hoffmannswaldau, cf. Jellinek: Vierteljahrs. IV, S. 1.

²⁾ Arber's Reprint.

Or see Tusser ¹⁾ (1557):

"Be wilfull to kill and unskilfull to store".

Or the "Paradyse of Daynty Devises" ²⁾ (1576):

"Concupiscence inflames and lusts my limbs infect".

Or, to mention two older poets, Dunbar, ³⁾ "The Lament for the Makaris. Quhen he was Siek":

"Non sound, non seik";

"Of Discretion in Giving": ⁴⁾

*"Some gives for merit and some for meeds
Some gives for thank, and some for threat
Some gives money and some gives meat".*

And Occleve ⁵⁾ in his "De Regimine Principum":

"Symple is my goste and scars my letterure".

In these cases, few among many, as every reader will in a moment recognise — alliteration unmistakably emphasises an antithetical or parallelistic relation.

We may now select a few cases ⁶⁾ where continuous alliteration serves to emphasise balance:

"They eat the hony, I hold the hyve", p. 61.

"My pleasure past, my present pain", p. 74.

"..... Faith sacred, sound, sincere:

A modest maydens mood", p. 104.

✕ *"Wit, wisdom, will, woord, work, and all I ween, p. 105.*

"The present panges, and paynfull plages forepast", p. 129.

"I knew no sorrow, sigh, nor smart", p. 145.

"And frendship may not faile when faithfulness is founde

¹⁾ British Bibliographer, III, p. 11.

²⁾ Ib. p. 114.

³⁾ Ward's English Poets, I, p. 157.

⁴⁾ Chambers' Cyclopædia, I, p. 43.

⁵⁾ Ward's English Poets, I, p. 127.

⁶⁾ Tottel's Miscellany.

*"And faithfullnesse is ful of frute, and fruteful thinges be
sounde,*

*And sounde is good at proufe, and proufe is prince of praise,
And precious praise is such a pearle as seldome ner decayes",*
p. 168.

Liet us turn now to the use of balanced sequences. The frequent employment of this form in long-line metres — a sequence appearing in each half-line — seems quite sufficient to have led to its ready use, when parallelism or antithesis was to be marked. In our examples, we give precedence as usual to Tottel's Miscellany: —

"Each care decayes and yet my sorow springes", p. 5.

"Daungerous to dele with, vaine, of none availe", p. 10.

"The oke shall olives bear: the lamb, the lion fray", p. 96.

"As life or lands: as frends or frutes", p. 128.

"My lustes they do me leeve,

My fansies all be fledde", p. 173.

"Graffe withouten grothe and cause of carefulnesse", p. 179.

*"You that in play peruse my plaint, and reade in rime the
smart",* p. 229.

"The seale and signe of love, the key of trowth and trust",
p. 242.

"Hardy is happy and ruleth most,

Wilfull is witlesse, and careth not", p. 244.

"From panges of plaint to fits of fume", p. 251.

Turning now to other sources: —

"To foolish fond conceytes, to pleasures poysoned sap".¹⁾

"O foode of filthy woorme, oh lumpe of loathsome clay".¹⁾

"Not happy happe, but frowarde fate".²⁾

"With hurt to heale . . .

"With losse to laugh . . ." ³⁾

¹⁾ Brit. Bibl. III Paradyse: no page given: "Trans. of the blessed St. Barnard's vision".

²⁾ Ib. opposite Fol. I.

³⁾ Ib. p. 11.

"The tricklying teares . . .

The secret sighs . . .

*The present paines . . ."*¹⁾

*"The ryvers rowth, the waters wan".*²⁾

*"King James the First, the patroun of prudence,
Gem of ingyne and peirll of polycie".*³⁾

We will accord all the above examples their proper significance, only if we recall a point upon which we were careful to lay particular stress, — (namely that Lyly makes more frequent use of simple or continuous alliteration than of the transverse.) To this form we now turn, hardly expecting to find examples lying so ready to the hand. Undoubtedly, we should think, considerable ingenuity would be required, if a versifier aimed consciously at its constant use. Here of course we do not refer to its euphonic use. Examples of that are common enough, the use of alliteration so readily becomes second nature that its user by habit holds in his ear the salient consonant-sounds he has just used and repeats them, generally single letters in succession, often however two or more in alternating or transverse combinations. To this we do not refer. We mean as before the adaptation of this transverse form to point antithesis or parallelism. And considering the nature of this use in relation to the exigencies of verse, it is surprising how readily examples are hit upon:

*"Wit, fed with Pallus food divine; will, led with
lovely lore",* p. 104.⁴⁾

"For riches hates to be content:

Rule is enemy to quietnesse", p. 129.

"Nor gasyng in an open strete,

Nor gaddyng as a stray", p. 163.

"Loe here the bared scull

By whose balde signe I know", p. 174.

¹⁾ Ib. p. 75.

²⁾ Ward's English Poets, I. Skelton, p. 186.

³⁾ Ib. Lyndesay, p. 198.

⁴⁾ Tottel's Miscellany.

"To *trust the fayned face, to rue on forced teares,*
To credit finely forged tales", p. 215.
 "So *swete a wight, so sad and wise*", p. 221.
 "For *hoping to make, least thou happen to marre*"¹⁾
 "The *profit is mickell, the pleasure is mutch*".²⁾
 "Not *passed wealth, but present want*"³⁾
 "She bears a *double face, disguised, false and fickle*".⁴⁾
 "My *maister Chaucer: flore of eloquence*
Mirroure of fructuous entendement".⁵⁾

In these cases the transverse form certainly emphasises logical relation. Leaving entirely out of consideration its use for euphony, this, it is to be remembered, is Landmann's "novel and peculiar form", which Lyly put to a "wholly peculiar use".

And here we rest the case — and in so doing by no means blink the reverse transverse form. It is in Lyly, as invariably in verse purely an abnormal and accidental form. The transverse form itself was presumably an accidental development of the balanced sequence — its use, if the poets thought of such things, must have been considered a poetic license. The reverse-transverse was simply the same and naturally of much rarer occurrence, for it is an offence against the spirit of alliteration and one which brings with it no piquancy. We may remark that in our general search, we hit upon a number of cases for euphony and the following two cases, where logical relation is emphasised:

"My *doutfull hope, and eke my hote desyre*".⁶⁾
 "Some gives for *pride and glory vain,*
 Some gives with *grudging and with pain*".⁷⁾

¹⁾ Brit. Bibl., III, Tusser, p. 5.

²⁾ Ib. p. 10.

³⁾ Ib. Paradyse, opposite Fol. I.

⁴⁾ Ib. p. 8.

⁵⁾ Ward's Engl. Poets, I. Occleve, p. 27.

⁶⁾ Tottel's Miscellany, from Surrey, p. 9.

⁷⁾ Chambers' Cyclopædia, I, p. 48, from Dunbar.

And in resting the case here, let us plainly see what conclusion we have arrived at, lest it be thought that we have attempted to prove too much. The use of alliteration by the 16th century versifiers was undoubtedly primarily for the sake of euphony — they wished to give the indocile English vocables something of the mellifluous flow of the Italian, the beauty of which they felt so keenly in the work of the masters they idolised. But it was in the nature of things that they should feel that natural quality of alliteration which renders it able to give a peculiar distinction to the words with which it is used — one utilised by the early poet to mark the measure and swing of his verse — now naturally suggesting its use, when words or clauses stand in marked logical relation, as means whereby to emphasise such relation.

And in pointing out that the Euphuist transferred the use of alliteration from verse, we have tried to make clear that it was through no violent innovation that he applied it for the special purpose we have been considering — already alliteration had been naturally and simply used in verse for the same purpose — and furthermore in every set form which the Euphuist uses.

Moreover the three possibilities considered above of course in no way exclude one another. Guevara and North undoubtedly made the end to be attained clear, even if they did not suggest use of definite forms; the use of forms in verse may undoubtedly have rendered easy and natural their use in prose; undoubtedly there may have been also a process of development in the conscious use of forms. Take transverse alliteration for example. Guevara's and North's occasional use of transverse consonance is certainly not sufficient to have caused its conscious independent invention by one imitator — but we have proved that it possessed a permanent place in Early Modern English verse with other forms of alliteration, and that it was used in verse of the 16th century not only for euphony, but quite naturally and simply for the end for which the Euphuist was to use it. We can readily see why in his work it should come to the fore be-

cause of his recognition of its special fitness for his purpose.¹⁾

(To sum up — the Euphuist used alliteration both for euphony and emphasis. His use of it for euphony exceeds his use of it for emphasis. The rhetorical character of his style lifted however the latter use of it into a prominence which it had never before attained — and especially a particular form, the transverse, notable for its singular artificiality, when consciously and (relatively speaking) so constantly used. So exceptional is the frequency with which the Euphuist employs this form, that we are enabled by it to detect in a style the working of the Euphuistic influence.)

Here concludes our consideration of the mechanical devices of the Euphuistic rhetoric.

D. Rhythm.

One general, partly an accidental feature of Lyly's style remains to be treated. "Sir Thomas North", says Landmann²⁾, "was not a mere translator, but successfully tried to reproduce the rhythmic cadence of Guevara's parisonic antithetical clauses". We are glad to have the countenance of even this passing reference to a distinctive feature of Euphuistic prose, which has not yet been properly considered. In a word we approach the point at issue between Goodlet and Schwan. In brief, Goodlet found in Lyly's dramatic prose certain passages which in his opinion are thrown into a "poetic" form. Schwan, on the other hand, considers this rhythmic poetic form purely an adventitious result of Lyly's use of balanced parisonic clauses.

(Both, it is seen, recognise a certain rhythmic effect —

¹⁾ Today examples of it are not infrequent in newspaper English &c. Cf. G. Meredith, "The Tragic Comedies" Chap. III: "Rome struggling grasped the world. Rome staggered, invited Goth and Vandal. So forth: alliterative antitheses of the famous pamphleteer".

²⁾ Euphuus: Introduction, p. 1.

the question is what is its character, was it intended. Here we must interject that what Goodlet observes in passages he cites from the plays is everywhere noticeable in the novels, for the Euphuës is almost evenly Euphuistic throughout, while the plays are not.)

In the first place, is the rhythmic character of much of Lyly's prose matter of accident or no? We cannot on this point remain long in doubt. Dr. Schwan is, broadly speaking, in the wrong. A certain rhythmic effect cannot fail to attend the use of parisonic balance, but it is simply impossible to believe that Lyly employed it for its rhetorical effectiveness in other regards, while remaining unconscious or careless of its marked rhythmic effect, and the seductive charm of its cadence on the ear. Landmann, as we have just seen, remarks that North tried to reproduce Guevara's rhythmic cadences; these formed doubtless one of those beauties of Guevara's style, which caused it to be so admired in England. Furthermore as regards Lyly, apart from the simple fact that no ear could be deaf to so marked a result of the use of parison, it may be easily shown that even where no use of parisonic occurs, Lyly takes care to preserve the rhythm, such as it is. This is all that need be said regarding Schwan's view of the matter. On the other hand, as regards Goodlet, — to speak of a "poetic form" of "blank verse tetrameters with rare licenses" is carrying the matter entirely too far. What then is the character of Lyly's rhythm, and why is it not "poetic"? How far may we ascribe to Lyly a definite care and attention to rhythmic effect in conjunction with his use of parison?

That "impassioned prose" may very nearly approach a definite rhythm is a fact plainly discernible, certainly in modern English literature. Even as it borrows from the poetic vocabulary, so also it trespasses outside the limits of simple prose and uses inversion, ellipsis, licenses of all sorts — thus the writer helps himself to make the crude medium in which he works, i. e. words, conform more nearly to some more or less subtle rhythm in his mind. More or less subtle — for

none, however sensible of a delicate beauty of measure and movement, can analyse Shakspeare's rhythms — or De Quincey's or Ruskin's at their best — and on the other hand we might instance not a few cases where writers, deficient in taste, under stress of a necessity for urgent and peculiarly effective expression of that there is in them, actually by a gradual process drop into verse¹⁾ — e. g. Dickens in the death-scene of Little Nell runs into blank-verse; his dangerous proclivity to do this, he lamented to his friends. So Henry George's sensational "Progress and Poverty" passes in one passage²⁾ by perceptible gradations from inornate politico-economic argumentation to the conclusion: —

*"Who should crouch where all were freemen,
Who oppress where all were peers."*

Stevenson, whose preciosity is simply exquisite delicacy of judgment, changes his rhythm consciously and constantly; as a boy he "ran his literary scales", writing and rewriting a passage in the style of every famous classical author he was familiar with. Milton, Burton, Dryden, Browne, Jeremy Taylor, Walton, Hooker, have each their definite rhythm, to be felt, but not analysed — a perceptible, characteristic movement — i. e. an individual style.

We see now perhaps where Goodlet is open to criticism. Lyly is conscious of the rhythmic possibilities of his balanced style, and is careful to avail himself of it — but "poetical" his rhythms are not. Impassioned prose may, as we have seen, hammer itself into the swing of verse, but quite apart from this, prose may take a measure, a rhythm, perhaps a definite one that may be analysed, but which is not poetic. See for instance the opening pages of Chaucer's "Tale of Meliboeus", which are in what Tyrwhitt describes as

¹⁾ Cf. Coleridge: Notes and lectures upon Shakspeare &c. (II, p. 179): "For a true poet will never confound verse and prose; whereas it is almost characteristic of indifferent prose-writers that they should be constantly slipping into scraps of metre".

²⁾ Second page of Introduction.

a sort of blank-verse, or note the measured chant-like effect of parts of Ossian, or of De Quincey's "Levana" and "Dream-Fugue". Lyly, however, here as in other regards, is the erring artist. Led and aided by the parallelism of the style he affected, his prose parcels itself off into lengths — his alliteration and other devices guiding to the measure as surely as to the antithetically pointed meaning — indeed with as plain a guidance as the stave-marks in a book of Canticles. Were we to choose a word to describe his prose, we should call it "declamatory" prose. Euphues, as well as the plays, was indubitably written for the ear rather than the eye — at least, withdrawing ourselves from what is after all but a personal opinion, its prose was indubitably made and measured by the ear, and passages which seem disjointed and rough, when read by the continuous movement of the eye alone, resolve themselves when read aloud into smooth rhythmic movement. This difference between eye-reading for the sense, and reading with the help of the ear to mark the measure, makes itself particularly evident in the plays.) We recall here that Weymouth mocks at previous critics who have spoken of the smoothness of Lyly's style, calling it as smooth as the Huntsmen's Chorus in "Der Freischütz" would be, if played staccato on every note. Is it likely, we may ask, that Lyly of all men would write in a jerky, staccato fashion? Are his single sentences rough? Would such a style have recommended him to the admiration of his age? The fact is Dr. Weymouth has paid no attention to his measure — to the movement he intended — to the proper pauses and balances. If the reader wishes to make a similar mistake, let him read the Prologue to "Endymion" and notice how awkward and halting it is and how disagreeable the repetition of the words "The Man in the Moone" — except he pay proper attention

¹) It is, by the way, as marked when one tries to read the hexameter of Lyly's time, e. g. that of Fraunce or Stanyhurst, by aid of the ear alone; the greatest care is necessary to prevent missing the movement.

to the pauses and balances, in which case Lyly's purpose clearly comes out, and the repetition spoken of, far from being disagreeable, is seen to be a refrain.¹⁾ Or examine Philautus' answer to Euphues, when they cement their friendship.¹⁾ Lyly's art in the employment of his rhythm is there very apparent. The shorter rhythms are adjusted in definite relations to their principals. Transitions are made with a definite purpose and with evident care. And if we endeavor for a moment to see with Lyly's eyes and to forget the real futility of much of his technique, we cannot but admire the truly skilful change of measure, when Philautus offers his all to Euphues, with its suggestion (why, one cannot say) of sincerity. It is impossible to doubt that Lyly intended this speech to be read as indicated.

(Oldys, Drake, and Mézières, it will be remembered, made note of a certain monotony of cadence observable in the Euphues. This explains itself when we observe that Lyly is very fond of giving many of his clauses a certain measured length. We do not mean that these preserve a fixed syllabic length — we merely mean that to the ear a balance preserves itself between any one of these and its neighbour.) To show how this may be possible when these lengths run, as they do, between twelve and nineteen syllables, we need only suggest the English hexameter. The first five lines of Longfellow's "Evangeline" are of five different lengths — 13, 14, 15, 16 and 17 syllables — yet their time-relation in delivery is perfect. To be sure, each is marked by six beats, which subdivide the whole line into six subordinate portions of even length; this of course we do not find in Lyly. It is, by the way, precisely this absence of beats that makes Goodlet's application of the word "poetic" to Lyly's prose so incorrect. In reading Lyly; ear and voice instinctively apportion out to each measured length a fixed time in delivery; it is in this way that a definite relation between successive measures makes itself apparent. In spite of their close approximation as regards range of syllabic length to that of the hexameter,

¹⁾ See Appendix p. 118 ff.

no pure hexameter appears accidentally in Euphues though in the Book of Job, quite as an accident of its measured parallelism, a number occur. These are due simply to the fact that monosyllabic words are used, permitting one to mark beats where one will. But in no case in the Euphues do the natural accents of the words used happen to fall in the proper places where the hexameter-beats would come.

This clause-length favored by Lyly is plainly meant to suit or express the grave, dignified character which the didactic discourses, in which it appears, were intended to possess. It is found invariably in the opening of every formal address; presently its uniformity is broken in upon by shorter measures; then perhaps trains of similes, illustrations, questions or exclamations, occur; sooner or later however the basic measure reappears. This arrangement, conscious or unconscious, appears everywhere throughout the book in all the discourses which are of any length.¹⁾

(Such then is the character of Lyly's rhythm; relation of balance, precise adjustment of short clauses to the longer in a due proportion, fondness for, and constant use of, a certain measured length,) — these are the conditions he observes for its preservation.) Briefly to justify this view of what may seem to many purely an accidental feature of Lyly's style, we quote a remark²⁾ of Coleridge's upon the "Letters of Junius": "Perhaps the fair way of considering these letters", he says, "would be as a kind of satirical poems; the short and forever balanced-sentences constitute a true metre". And finally, as regards the fact whether or no Lyly recognised the rhythmic effect of his use of parisonic balance, we beg to offer the best of evidence. In his play of Mydas, the oracle of Apollo is written in what appears to be a kind of blank-verse; as a matter of fact it is a succession of balanced sentences:

*"Weigh not in one ballance gold and justice;
With one hand wage not warre and peace;*

¹⁾ See Appendix, p. 119, opening of Philautus' address to Euphues.

²⁾ Lectures on Shakspeare: II, p. 252.

*Let thy head be glad of one crowne,
And take care to keepe one friend.
The friend that thou wouldst make thy foe,
The kingdome thou wouldst make the world,
The hand that thou doest arme with force,
The gold that thou do'st thinke a god,
Shall conquer, fall, shrinke short, be common:
With force, with pride, with feare, with traffique.
If this thou like, shake off an asses eares:
If not, for ever shake an asses eares.¹⁾*

Here we close this discussion. The elaborateness of Lyly's rhetoric is once more emphasised. His rhythm is seen to have a definite character. And we have the curious phenomenon before us to wonder over of a prose that, using alliteration and other devices with the freedom and frequency of poetry, is marked as well by a rhythmical character, which, without being in any way that of verse, yet in a way is imitative of some of its characteristics. Occasionally indeed Lyly's group-building in the presentation of a thought produces in connection with his rhythm, something which almost ludicrously suggests stanza-form, and the broader divisions of his discourses something like strophe and antistrophe.

¹⁾ Fairholt: II, p. 67; Act. V, Sc. 3.

III.

The Euphuism of Lyly's Plays.

The interest attaching to Lyly's plays is one almost purely historical. Slight in texture, scant of plot and incident, devoid of any real warm colour of life, and without appeal to its natural sympathies and sensibilities, their only charm today, apart from a certain quaintness due to the way in which they combine grave scholarship with avowed lightness of motive, resides in an occasional poetic grace of fancy, which furthermore does not always impress the reader as being the true product of a quickened imagination. Only in their clever combats of wit — particularly those of the later plays — is dialogue to be found in any way instinct with a true dramatic spirit. Their slightness is in fact not redeemed by spontaneity or even successful artistic pretence of it. Written to suit a Queen and Court, they could draw meaning and life from a Court-atmosphere and from Court-surroundings alone; we can imagine that the commoner folk listened to them at the Blackfriars with merely such simple and wondering pleasure as befitted a dutiful regard for what their betters had approved. As it was, *Mother Bombie*, which is hardly more than broad farce, stood highest in favor. Time has passed judgment upon Lyly by a sharp contrast. Marlowe's genius has still such hold upon us that works of

his have appeared in the last decade in half a dozen editions, partial and complete, popular and critical. Lyly's comedies — six of them — were reprinted 1632¹⁾; the standard edition, published in 1858,²⁾ belongs to a series appealing primarily to the critic and antiquarian. Lyly is known to the general reader only through one exquisite and often repeated song — that of Cupid and Campaspe.

We have seen however that Lyly did much for the development of the drama. His offices in this regard have been recognised and ably exhibited. (Above all, he was the first to write complete plays in prose — perhaps as an attractive novelty, perhaps in order to use the style which had already given him success. His first play, written probably before the *Euphues*, is in verse.) His other and more significant efforts have been studied chiefly in relation to the history of the drama. Their Euphuism has never received attention. References to it take the shape only of a more or less elaborate description of the *Euphues* itself. Landmann had no occasion to refer to the plays, save when he incidentally quotes and endorses Ward's words to the effect that they furnish "the most characteristic examples" of Euphuism, "only to an inappreciably less degree" than the novels. This is, in a general way, true. There is however a slight qualitative, and a marked quantitative difference to be noticed between the character of their Euphuism and that of the romances.)

Starting from the broad distinction drawn by Delius and Goodlet with which we are already familiar — the distinction between the dialogues of varlets, maids, rustics and "comics" generally, and that in which a "ceremonial tone"³⁾ is intended to be suggested, — we may note the following points: —

(1) Broadly speaking, low comedy dialogue shows little trace of Euphuism, though hints and gleams of it break

¹⁾ Blount: *Six Court Comedies* cf. p. 8.

²⁾ Fairholt.

³⁾ Delius' phrase, and the distinction it implies, are of real value, though his application of them to Shakespeare is of course now seen to be mistaken.

through as if by an unavoidable mannerism. When from the farcical, the tone of conversation rises to the witty, Euphuistic characteristics make themselves more and more prominent.

(2) Euphuism marks all dignified discourse,¹⁾ but becomes especially marked in all rhapsodical passages, and especially all rapt soliloquies like three of Endymion. Euphuism is the language of polite intercourse and of love, and is found indifferently on the lips of gods and goddesses, kings and courtiers, shepherds and shepherdesses. Its use however is in some measure a token of the degree of importance of the speaker, whether in social condition, or through prominence in the play.

(3) Euphuism is not employed by any character at one time and not at others. Lyly's work shows but little real advance in point of power of characterisation. His people, while not formal types, are often impersonations of single qualities, and are in any case composed of but one or two simple and definite elements. They are therefore not creatures of changing moods and show no difference in manner or method of speech consequent upon change of circumstances, or when conversing with different persons. (The comic characters indulge uninterruptedly in their verbal horse-play and quick sharp banter; the serious characters speak invariably in Euphuistic form. There is a certain difference in degree, to be sure, but it is one which depends upon the importance of the speaker only in so far as the length of his speeches is concerned. Euphuism cannot display itself at its best in a limited range — and it is everywhere noticeable that speeches become more and more markedly Euphuistic in proportion to their length.) We do not mean simply that Lyly makes more elaborate use of his resources in the way of ornament; we mean a marked difference in structure as well, — also consequently a more marked rhythmical character. A single brief speech may consist of a parisonic antithesis — but

¹⁾ Except notably the philosophers' discourse in Campaspe, Act I, Sc. 3, Fairholt, I, p. 102; here, as occasionally in Euphuus, when Lyly is profoundly in earnest, he appears to lay off his Euphuistic habit for a moment.

only in the longer do we find the balance of antithesis with antithesis, careful attention to uniformity and change of rhythm, which give the Euphuistic style its peculiar and characteristic quality.

(4) Euphuism, though invariably used as the proper vehicle of lofty sentiment and moralizing, does not necessarily indicate the moral quality of the speaker. The wicked enchantress Dipsas, traitorous Tellus, pert Semele, discourse Euphuism similar in quality and kind to that of Cynthia, Endymion and Eumenides.

(5) Prologues and Epilogues are purely Euphuistic. One or two of them can hardly be paralleled as specimens of Euphuistic art.

(6) When the dialogue quickens, the sequences and balances so necessary to the Euphuistic style are broken in upon. This difficulty is occasionally obviated by putting corresponding members in the mouths of different speakers.

Having noted these general points we may pass on to consider the qualitative difference between the Euphuism of the plays and that of the romances, to which we have before referred. Undoubtedly Lyly would been always Euphuistic, had dramatic conditions permitted. Euphuism was to him habit and second nature. As a playwright, proposing to introduce a foreign element into his work — one hitherto foreign to his art — he saw at once the incongruity of Euphuism in conjunction with broad farce, and abandoned his habitual style. How clearly he recognised this, appears in the absolute absence of all vital relation between his main plots and the comic subplots — it is seldom in fact that comic and serious characters are brought together. But apart from the comic scenes, the Euphuistic style is employed with every character and upon every occasion, even in offence against what both plays and romances make it clear he regards as its proper function, i. e. the expression of lofty feeling and elevated truth. Had Lyly confined his use of Euphuism to the Prologues, Epilogues and the long speeches of his principal character, it would have been no doubt similar to that of the Euphuists. But his general and almost indiscriminate

use of it brought it under the changing and altering influence of dramatic requirements. Thus resulted a certain qualitative difference, which we are disposed to believe may be discerned even in the longer passages of set declamation.

The Euphuism of the plays is in a word a simplified Euphuism. The use of balanced parallelism and antithesis is of course everywhere preserved — but the balanced members are uniformly shorter, and the parisonic form is by no means so frequent. Trains of illustrations and examples do not occur as in the Euphuës. Metaphor is more sparingly employed — simile almost never. Oratorical response occurs but once. Still more marked is the difference in the use of mechanical devices. Euphonic alliteration is by no means so common as in the Euphuës, and its use for emphasis in conjunction with parisonic balance is not only less frequent but less noticeable. Finally Lyly could not, naturally, in dramatic dialogue, as in the unhurried elaborately constructed discourses of his romances, build up upon the separate points of a speech groups made up of variants upon the main thought, with illustrations, examples or related thoughts by it suggested. In a word, even where the dialogue takes the most sententious form, the natural necessity for directness and movement obliges Lyly, even though he succeeds in preserving what is essentially a Euphuistic tone, to forego many of the elaborate and sophisticated graces which mark his style in the Euphuës.

It will be understood that the above notes are quite general in character — we shall hope to arrive at greater precision by examining each play in detail. Their chief value is to illustrate what changes were produced in Lyly's Euphuism by his change from the romancer's art to the playwright's — this in order to guard ourselves against error when we seek to find an answer to a question suggested by the difference between the plays and the Euphuës, and between the various plays themselves. This question is — do Lyly's plays indicate a gradual change in his style, a tendency to the abandonment of Euphuism?

Partly in order to obtain results that may help us to a reply to this question, partly, in order to analyse the Euphuism of each play separately (a work not before attempted), we take up the plays one by one in the chronological order generally assigned to them.

1) The Woman in the Moone: — This, the first of Lyly's plays, attracts our interest chiefly because it is his only play in verse, and is reputed to have been written before the Euphuës.

If we look to find Euphuistic characteristics in its verse, or aught that will remind us of the author of Euphuës, we are rewarded by but little that is definite. (Examples of parisonic antithesis and parallelism occur frequently to be sure, but their character is such that they might readily be paralleled from Tottel's Miscellany. Notable instances however are the long sequence of parallels in Act. I.,¹⁾ where Nature endows Pandora with the qualities of the various divinities, and the following sequence of antitheses:²⁾)

Ste. Sweet hony words, but sawst with bitter gawle.

Iphi. They drawe me on, and yet they put me back.

Lear. They hold me up, and yet they let me fall.

Melos. They give me life, and yet they let me dye.

In the following instances, balance is marked by transverse alliteration:

“Each fish that swimmeth in the floating sea
Each winged fowle that soareth in the ayre”.³⁾
“Use all these *well*, and Nature is thy friend
But use them *ill*, and Nature is thy foe”.⁴⁾
“Mine eares delight to heare of soveraigntie
My tongue desires to speake of princely sway”.⁵⁾

(Other similar examples are forth-coming, with numerous cases of euphonic alliteration, simple and transverse. Occasionally

¹⁾ Fairholt: Lilly's Dramatic Works, II, p. 157.

²⁾ Ib. p. 167.

³⁾ Ib. p. 155. Also euphonic alliteration in “floating sea”.

⁴⁾ Ib. p. 157. (Annomination plus alliteration.)

⁵⁾ Ib. p. 162.

repetition is used quite in accordance with its use in the Euphuës. e. g.

“Even now beginneth my furie to retyre
And now with Stesias hence wil I retyre”,¹⁾

(and also annomination,) —

“For you she raves that meant to ravish her”.²⁾

In these and similar examples we catch unmistakable glimpses of the Euphuist.

More noteworthy are the few passages in prose.³⁾ Of the briefest, and spoken by the clumsy rustic Gunophilus, they show not the slightest trace of Euphuism, until one reaches the closing sentence of the final speech. Here after speaking for a moment in his accustomed fashion, Gunophilus suddenly quotes from the Latin, and delivers himself as follows: — “Gravity in a woman is like to a gray beard upon a breaching boies chinne, which a good scholemaister would cause to be clipt, and the wise husband to be avoyded”. This is Euphuism pure and simple, and if we are to believe that the “Woman in the Moone” was written before the Euphuës, is sufficient to prove that Lyly, though already master of the Euphuistic style, had not yet conceived, or had no reason to put into execution, the idea of writing plays in prose. But the evidence on which this play is credited as Lyly’s first seems to us rather slight when we consider it is the only one in verse; it may be to this fact perhaps that he refers in his Prologue.⁴⁾ The “Campaspe” and “Sapho and Phao” were first printed in 1584; the “Woman in the Moone” apparently only in 1597.

2) Campaspe: — As this is undoubtedly Lyly’s first prose play and written within three years of the publication

¹⁾ Ib. p. 175.

²⁾ Ib. p. 206.

³⁾ Ib. pp. 183, 198, 203.

⁴⁾ Prologue to *Woman in the Moone*: Fairholt, II, p. 151:

*“The first he had in Phoebus’ holy bowre
But not the last, unlesse the first displease”.*

of the Euphues — probably in 1583 — we find as we may expect that the author makes all the use he can of the style which had won him such popularity. Both Prologues and both Epilogues are in the highest degree Euphuistic in style, in use of illustrative similes, and in allusions to classical history, mythology, and fabulous natural history. The Euphuism of the dialogue is throughout precisely that of the romances. The comic characters display none of that quickness and snappishness of word-play, that raciness and smack of natural rascality, which characterises the Halfepenies of his later plays. Their speeches are long drawn out, and their jokes for the most part artificial and elaborate. We find two quite exceptional uses of Euphuism with a humorous intention, e. g. in the speeches of Alexander's chamberlain¹⁾ and in the laughing exhortations of the courtesan Lais.²⁾ Two scenes only are entirely free from Euphuism — Act. II, Sc. 1, a conversation of servants, and Act. V. Sc. 1, where a song, dance and tumbling are introduced. In one passage³⁾ also, as in other plays, Lyly uses alliteration for comical effect; the passage may be quoted as it contains Lyly's definition of a quip: —

Psyllus: No, verily! why, what's a quip?

Manes: Wee great girders call it a short saying of a sharpe wit, with a bitter sense in a sweet word.

Psyllus: How canst thou thous divine, divide, define, dispute, and all on the sodaine?

Manes: Wit will have his swing; I am bewicht, inspired, inflamed, infected.

Particularly to be noted are the number of set speeches precisely similar in contents and character to the discourses of the Euphues.⁴⁾

3) *Sapho and Phao*: — With this play, though written

¹⁾ Fairholt, I, p. 101.

²⁾ *Ib.* p. 141: Lais speaks of the "new found tearme called valiant".

³⁾ *Ib.* p. 117.

⁴⁾ *Ib.* pp. 94, 110—112, 126—128, 130, 132, 134, 136, 140. In that upon pp. 110—112, occurs the only case of oratorical response (p. 111).

shortly after the Campaspe, (we begin to find a simplification of Lyly's style.) This is due to a quickening of the dialogue; the speeches are uniformly shorter, use is less often made of illustration and example and only once or twice of simile. There are a greater number of set speeches than in the Campaspe (9 : 15), but in general these are markedly different in character,¹⁾ and much shorter. No such trains of antitheses occur as on p. 135 of the Campaspe. The comic characters Criticus and Molus are Euphuistic in their brief scene in the first act, but in the two succeeding scenes in which they appear, there is a briskness and sparkle in the dialogue prophetic of the later plays.

A new element also discovers itself. In the Euphues, as we have seen, figurative allusions and expressions are employed only in illustrations and examples. Here we begin to find them used purely for ornament, for picturesqueness as well as emphasis. Cases like the following cannot be found in the Euphues:

"Envie never casteth her eye low, ambition pointeth alwayes upward, and revenge barketh only at starres".²⁾

"Leade a lambe in thy hand, and a fox in thy head, a dove on the backe of thy hand, and a sparrow in the palme".³⁾

"Love lodgeth sometimes in caves".⁴⁾

"You weepe rose-water, when you aske; and spit vineger, when you have obtained".⁵⁾

Quite of a part with this is the diction of the dreams — purely poetic conceptions — which Sapho and her ladies relate to one another. The style in which these are written though one of straightforward description, is quite consonant with their poetic character, and distinctly not Euphuistic, although the motives of two of them are drawn from fabulous natural history. These may serve as examples:

Mileta. I dreamed last night (but I hope dreames are contrarie), that holding my head over a sweete smoake, all my haire blazd on a

¹⁾ Four of them are not Euphuistic.

²⁾ Ib. p. 157.

³⁾ Ib. p. 179.

⁴⁾ Ib. p. 192.

⁵⁾ Ib. p. 205.

bright flame. Methought Ismena cast water to quench it: yet the sparkes fel on my bosom, and wiping them away with my hand, I was all in a goare bloud, till one with a few fresh flowers stanchd it. And so stretching myselfe as stiffe, I started, it was but a dream.¹⁾

Favilla. Methought going by the sea side among pebels, I saw one playing with a rounde stone, ever throwing it into the water, when the sunne shined; I asked the name, he saide, it was called Abeston, which being once hot, would never be cold; he gave it me, and vanished. I forgetting myselfe, delighted with the faire show, would alwaies shew it by candlelight, pull it out in the sunne, and see how bright it would looke in the fire, where catching heate, nothing could coole it: for anger I threw it against the wall, and with the heaving up of mine arme I waked.²⁾

4) Endimion: — This famous allegory — for allegory it is entirely apart from its possible reference to Elizabeth and Leicester, and a very poetic and beautiful one — stands apart from Lyly's other works.

The style is, in general, unmistakably Euphuistic, but with a distinct difference. This is felt at once in the rhythm which is flowing and without those abrupt stops and pauses, which result from the use of brief, accurately balanced antitheses in sequence. How great a difference there is, may be discovered by turning from its pages to those of the Campaspe. In the Endimion there is a lengthening of the sentence-clauses, and by no means general neatness and precision of balance. The style is marked throughout by a peculiar sweetness and smoothness; following no doubt upon the indubitably poetic character of its inspiration, Endimion's speeches have invariably what may almost be termed a lyrical quality. Even Sir Tophas, the Miles Gloriosus, a broadly farcical character, is not entirely out of tune with the general harmony. There is a fanciful extravagance in his conception, and the poetic diction of the play is preserved in many of his speeches with a whimsically humorous effect. Finally throughout there is no trace of Lyly's usual sententiousness. (Endimion's relation of his dream³⁾ it may be noted, is, as was the case with the dreams in "Sapho and Phao" not

¹⁾ Ib. p. 200.

²⁾ Ib. p. 203.

³⁾ Ib. p. 68.

Euphuistic. The poetic use of metaphor and hyperbolical expression, discovered in the last play, occurs also here. e. g.:

"I am none of those wolves that barke most when thou shinest brightest".¹⁾

"Thus maist thou see every vaine, sinew, muscle, and artery of my love".²⁾

"No Tellus; thou knowest that the stately cedar, whose top reacheth unto the cloudes, never boweth his head to the shrubs that grow in the valley; nor ivie that climeth up by the elme, can ever get hold of the beames of the sunne".³⁾

"It is their propertie, to carrie in their eyes, fire and water, teares and torches".⁴⁾

"If no slumber will take hold in my eyes, yet will I imbrace the golden thoughts in my head, and wish to melt by musing".⁵⁾

"Thou mightest have commanded Tellus whom now instead of a mistris, thou shalt finde a tombe".⁶⁾

"I fear Tellus will repent that which the heavens themselves seemed to rewe".⁷⁾

"You being a captaine, who should sound nothing but terrour, and sucke nothing but bloud".⁸⁾

In Actus Quintus, Scaena Secunda,⁹⁾ occurs a notable use of alliteration in balanced sequence for humorous effect:

Top. First, with a great platter of plum-porridge of pleasure, wherein is stewed the mutton of mistrust.

Epi. Excellent lovelap.

Top. Then commeth a pye of patience, a hen of honey, a goose of gall, a capon of care, and many other viands; some sweet, and some sowre; which proveth love to bee as it was said of, in olde yeeres, *Dulce venenum*.

Epi. A brave banquet.

¹⁾ Ib. p. 19.

²⁾ Ib. p. 20.

³⁾ Ib. p. 22.

⁴⁾ Ib. p. 24.

⁵⁾ Ib. p. 28.

⁶⁾ Ib. p. 29.

⁷⁾ Ib. p. 30.

⁸⁾ Ib. p. 34.

⁹⁾ Ib. pp. 69—70.

5) *Gallathea*: — The Euphuism of this pastoral although peculiarly marked by those features which we have referred to as characterising Lyly's dramatic Euphuism, is by no means so constant in quantity as in previous plays; the Euphuistic passages, though so markedly Euphuistic, are mingled with others non-Euphuistic in character, and the comic element plays a very significant part. The play opens with dialogue quite simple and natural in character. In the second scene occurs the following passage, ¹⁾ not only non-Euphuistic, but distinctly poetic in its inspiration: —

Cupid. What is that Diana? a goddess? What her nymphs, virgins? What her pastimes, hunting?

Nymph. A goddess? who knowes it not? Virgins? Who thinkes it not? Hunting? Who loves it not?

Cupid. I pray thee, sweete wench, amongst all your sweet troupe, is there not one that followeth the sweetest thing, sweet love?

Nymph. Love? good sir, what meane you by it? or what doe you call it?

Cupid. A heate full of coldnesse, a sweet full of bitternesse, a paine full of pleasantnesse; which maketh thoughts have eyes and hearts eares: bred by desire, nursed by delight, weaned by jelousie, kilde by dissembling, buried by ingratitude; and this is love, faire lady, will you any?"

Here the familiar influence of Petrarch, direct, or through his imitators, makes itself plainly apparent.

In the second act five soliloquies occur all of which are Euphuistic. The dialogue is practically non-Euphuistic; only five pointed antitheses are discoverable. Of the rest of the play, it is impossible to attempt a quantitative analysis. Marked Euphuistic forms frequently occur, but in close conjunction with the simpler, poetic diction — here however we are not taking into account Lyly's use of mechanical devices — that we propose to do later. To discover how closely the Euphuistic blends with the simpler diction in these acts, the conversation of the nymphs ²⁾ may be examined, or the dialogues in which Cupid appears. ³⁾

¹⁾ Ib. I, p. 223. Cf. *Euphues*, p. 304, where the same motive is treated in Euphuistic style.

²⁾ Ib. p. 241 ff.

³⁾ Ib. p. 257 ff.

Poetic picturesqueness of phrase occurs similar to that before noted, but more marked still is an orotund quality, a magniloquence, in one or two of the soliloquies and long harangues, hitherto strange to Lyly. This is the case in Tyterus' speech,¹⁾ and Haebe's.²⁾ Here a quasi-poetic influence gives colour to the Euphuistic form, instead of causing a change of diction — producing nevertheless an unmistakable difference in the character of the images employed, and their use. Metaphor is no longer used for illustration or argument from analogy, but for descriptive detail.

6) Mydas: — (Precisely what we found in Gallathea, we find in the Mydas, save that here, while the parallelistic and antithetical forms are preserved, there is manifest decrease in the use of mechanical devices — a fact which had not disclosed itself in previous plays in the mere reading. Here also is more constant use of inflated metaphor. We give examples of this:

“Digging mines of gold with the lives of men”;³⁾ “Ambition hath one heele nayled in hell, though she stretch her finger to touch the heavens”;⁴⁾ “I have written my lawes in blood, and made my gods of gold: I have caused the mothers' wombes to bee their children's tombes cradles to swimme in bloud like boates, and the temples of the gods a stewes for strumpets”;⁵⁾ “He may as wel dive to the bottome of the sea, and bring up an anchor of a thousand weight, as plod with his gold to corrupt a people so wise”;⁶⁾ “All his mines doe but guild his combe, to make it glisten in the warres”.⁷⁾

It may not be amiss to add a few examples of purely poetic use:

“Love is sweet, and the marrow of a man's mind”;⁸⁾ “Such vertue is there in gold that being bred in the barennest ground, and trodden under foot, it mounteth to sit on princes' heads”;⁹⁾ “Justice herselfe,

¹⁾ Ib. p. 220.

²⁾ Ib. pp. 265—266.

³⁾ Ib. II, p. 19.

⁴⁾ Ib. p. 19.

⁵⁾ Ib. p. 25.

⁶⁾ Ib. p. 47.

⁷⁾ Ib. p. 47.

⁸⁾ Ib. p. 7.

⁹⁾ Ib. p. 7.

that sitteth wimpled about the eyes, doth it not because shee will take no gold, but that shee would not bee seene blushing when she takes it";¹⁾ "Ambition hath but two steps, the lowest bloud, the highest envie";²⁾ "Yes, report flies as swift as thoughts, gathering wings in the aire, and doubling rumours by her owne running".³⁾

A full third of the play is devoted to the low comedy element, which, as is not the case in previous plays, is brought into natural connection with the thread of the main story through the barber Motto's disclosure of Mydas's secret.

7) Mother Bombie: — In this play, Lyly well nigh abandons his Euphuism, not that we do not find the use of parallelism and antithesis, but that they rarely take accurately Euphuistic form. The more marked examples moreover are simply quotations from the Euphuës. The exceptional nature of this play is due to its uniformly farcical character; when a serious love-scene is in question,⁴⁾ the diction is for the moment unmistakably Euphuistic.

8) Love's Metamorphosis: — Collier⁵⁾ said of this play that "it has not the recommendation of the ordinary, though affected graces of his (Lyly's) style". With this it is impossible to agree. Its Euphuism is far more marked than that of Mother Bombie, and almost as marked as that of Mydas, with which play it is quite comparable, as we shall see, in the use of mechanical devices. Nevertheless, here as in the Gallathea, but to greater extent, we find many passages not Euphuistic in character, written in what we have called for convenience the simpler poetic diction, e. g. the conversation of the nymphs,⁶⁾ and the vivid description of Famine.⁷⁾

¹⁾ Ib. p. 8 f.

²⁾ Ib. p. 19.

³⁾ Ib. p. 45.

⁴⁾ That of Mæstius & Serena, ib. p. 103.

⁵⁾ History of Dramatic Poetry, III, p. 189.

⁶⁾ Fairholt, II, p. 217.

⁷⁾ Ib. pp. 223 f.

In the dialogue also there are many brief non-Euphuistic passages. This style, an uneven blend as it is of the Euphuistic and poetic dictions, continues throughout. The low-comic, non-Euphuistic element is entirely lacking.

Here we will close our detailed examination of the Euphuism of Lyly's plays, apart from his use therein of mechanical devices. With the "Maids Metamorphosis" we need not concern ourselves. It may be regarded as a point definitely settled that Lyly was not its author, and even if he were, its consideration would yield us nothing, for the few prose scenes it contains are comic and non-Euphuistic.

(The Euphuism of the plays is, as we have said, a simplified Euphuism. There is a uniform precision in the art of the Euphuist — every passage is a complex, so to speak, of Euphuistic devices, the artist constantly straining to use all his resources. In the plays he employs them singly or in simple combinations. Lyly undoubtedly preserves his Euphuism, and employs it to the very end, at times in a most marked form, but more and more interruptedly. From the *Endimion* on, there is a perceptible change and one that makes itself felt more and more both in quality and quantity. There is an increasing tendency to give up that precision and neatness of form which mark the Euphuist, and a new element discloses itself, that of purely poetic expression, leading structurally to the use of a simpler diction. Artificial and precise elegance of form is disregarded, and the aim is to give picturesque and vivid impressions by the use of bold metaphor, synecdoche, and hyperbole.)

The progress of this change is well illustrated and proved by an examination of the use of mechanical devices in the several plays. We tabulate results for the sake of convenience. The devices noted are the various forms of alliteration as used for balance-marking — to these we add allusions drawn from the classics and from fabulous natural history.

	Pages	Allit.			Annom.	Cons.	Repetit.	Rime	Class. Allusions	Fab. Nat. Hist.
		Single Balance	Bal. Sequence	Trans.						
Campaspe	63	70	3	26	4	6	6	2	22	5
Sapho and Phao	60	65	4	15	4	8	5	6	10	22
Endimion	82	70	6 ¹⁾	12	3	16	5	1	1	6
Gallathea	60	42	2	11	2	15	6	1	10	8
Mydas	66	21	0	3 ²⁾	2	1	1	1	6	2
Mother Bombie	75	19	1	1	1	3	1	1	0	0
Love's Metamorphosis .	45	28	1	2	2	9	0	0	0	2

Reading these columns from top to bottom in the order of the plays, we plainly see that Lyly was tending to give up the use of artificial devices. This becomes still more plain when the lengths of the plays are considered. Endimion with a third more pages than the Campaspe has the same number of single alliterative balances and annominations and half as many cases of transverse. It has, to be sure, over twice as many cases of consonance, but whereas there can be little doubt as to intention in the use of balance-marking alliteration or annomination, it is often impossible to say whether consonance is not an inevitable and accidental result of the use of parison.

We spoke of the fact that comic scenes are necessarily not Euphuistic as one to be taken into consideration in weighing results. If on this ground adversely to our hypothesis we are forced to throw Mother Bombie out of reckoning, we are on the other hand enabled to bring Mydas and

¹⁾ These six occur in one place, and are used for humorous effect, cf. passage quoted, p. 94.

²⁾ Two of these are not pure cases: — (end-cons. & allit.) "lovely mistress-heavenly musique" (II, p. 39); (allit. & repetition) "monarch world-mocke world" (ib. p. 45).

Love's *Metamorphosis* into closer connection for correct comparison. The latter has a third fewer pages, but one third of the *Mydas* is given up to low comedy, so that for our purposes they are equal in length.

If cases of quotation from the *Euphues* were taken into account as not proper to the period of Lyly's style under consideration, the numbers having reference to the earlier plays, being considerable, would not be materially decreased, while in the case of those of the latter, the shrinkage would be notable. As regards the allusions drawn from fabulous natural history, carefulness advised that every possible case should be taken into account though a number are not essentially *Euphuistic*, belonging instead to the common stock of the age. ¹⁾

Desisting from further examination of details — if then we consider the fact as indubitable that Lyly was giving up his use of mechanical devices, it is not to be referred to the exigencies of dramatic composition; plainly, for example, he could have employed his artifices as well in Love's *Metamorphosis* as in *Sapho* and *Phao*. If in the later plays we feel that Lyly is still *Euphuistic*, the explanation is that while abandoning the use of artificial devices he still held to antithesis and parallelism. Even these he employs with anything but his old constancy, and to parison no longer pays careful attention — its occurrence is largely an accident of the use of antithesis. If, finally, we find in these later plays occasional brief passages more or less markedly *Euphuistic*, it is simply because Lyly reverts for the moment to his old trick and habit of workmanship, or else they prove on examination to be shreds and patches from the *Euphues*.

¹⁾ E. g. the cedar tree, the chameleon's lack of lungs &c., to be found in Tottel's *Miscellany* and elsewhere. The two cases credited to Love's *Metamorphosis* are similar: the *Polypus*, II, p. 231, and *Bird of Paradise*, *ib.* p. 241.

IV.

Conclusion.

It remains for us to give what rough completeness we can to our survey of the subject, partly by a summary of results, partly by regarding certain special aspects and relations of it. We shall in a brief and simple way define and characterise Euphuism, sketch its history in connected fashion, and determine as nearly as may be its effects, temporary and enduring, upon our literature.

(Defined for the moment simply by its effects, Euphuism was an influence which developed and brought into general use between the years 1532 and 1590 a style of marked and unmistakable character.) Two points must be clearly understood. The dates are Landmann's; he fixed upon the latter because of the importance he ascribed to the publication of the *Arcadia*. We must of course regard them simply as approximate. Euphuism was not extinct in 1590 — it did not vanish wraith-like at the appearance of the *Arcadia*. Many publications distinctly Euphuistic appeared after that date. (It would be better to say that about the year 1590 the formal peculiarities of the Euphuistic style began to be given up.)

(The second point to be clearly understood and held in mind is that Euphuism busied itself with form only. It

2 / exercised almost no effect upon the character or quality of the content. It in no way affected the purity of the language. A practical consequence of this is that we are to look for its effects, temporary or enduring, only in the matter of form.)

The style it produced is to be recognised because of its constant systematic use of certain structural principles together with certain ornamental devices and artifices for the heightening of emphasis. (Landmann draws attention to a particular feature declaring that "transverse alliteration in conjunction with parisonic antithesis" is the "indispensable criterion" of the presence of Euphuism.) While accepting this as a very excellent indication of the possible presence of Euphuism, we can scarcely admit it to be an indispensable criterion.) North, Lodge, Lyly's later plays, for example, when judged by this test could not be considered Euphuistic and yet they are felt in the reading to be unmistakably so. On the other hand, Fuller displays not only this feature of the Euphuistic style but others as well, and yet he as unmistakably is not Euphuistic. (Euphuism, in fact, evidences itself in any particular passage or author, by an impression upon the reader which is complex — due to the effect of the combined use of various mannerisms of structure with certain devices — and a Euphuistic character is not to be affirmed or denied of any prose because of the presence or absence in it of any one, or two, or more of these. It is when all are used methodically in conjunction in certain combinations that the peculiar quality of the Euphuistic style makes itself felt.)

The appearance of this style in English literature was not due to any single, direct act of imitation or invention — on the other hand we are not to accept too lightly the impression easily derivable from Landmann's presentment of the facts, that this style was the result of a nicely gradual development.

In defining Euphuism, we spoke of it simply as an influence, purposely omitting to assert a foreign origin for it. In such a definition a distinct misconception is involved

unless the convenient term "influence" is plainly understood to denote a tendency which has taken upon itself a definite character and direction. A number of false assumptions are made by those who say out of hand that Euphuism took its rise in the influence of Guevara. Euphuism took its rise in a tendency, natural to that period of England's development, in the first place to refine prose-style, in the second to enrich it. The production of the Euphuistic style is referable to this, not specifically to the influence of Guevara. He did not both create a taste and satisfy it. What he did was to help supply the Euphuistic style with some of its marked features. We are justified in speaking of a true Euphuistic influence only with reference to a time when that style had begun to exhibit an individual character and demand admiration and imitation.)

In Henry the VIII's time, it was not artificial graces England strove for, but for clearness and verbal accuracy. To be sure, there are evidences of some cultivation of the faculty of arrangement, and of neatness and precision of finish, but the distinction of the styles of Berners, More, Elyot, Robynson, Ascham, is that of perfect limpidity and lack of ambiguity. Berners, Bryan and Elyot, were by no means markedly affected by Guevara in point of the adoption of specific features of style. Guevara's excellence no doubt appealed to them, but they rather tried to succeed as well than to analyse and imitate his methods. It may be definitely said that until North's "Dial of Princes" (1557), there is but one marked feature of style which may be ascribed to Guevara's influence, and that makes itself evident only occasionally — i. e. use of balanced antithesis. Even here there must be a reservation. The literary activity of Henry the VIII's time was not due to the inspiration, did not expend itself in the translation or imitation of one man. Italian and French influences must be borne in mind, and the influence of classical study. No doubt, the use of balanced antitheses was largely owing to Guevara's example — but also we hold its use in Italian verse must have had an influence. Moreover the estimated importance of North's mediation in this partic-

ular; in furthering and giving pronounced character to Guevara's influence, notably diminishes, when we consider for example, such a quotation as the following from Ascham, not before, we believe, quoted in this connection. Writing in 1550 to John Sturm, he says ¹⁾ of Elizabeth: "She approved a style chaste in its propriety and beautiful by perspicuity; and she greatly admired metaphors when not too violent, and antitheses when just, and happily opposed. By a diligent attention to these particulars, her ears became so practised and so nice, that there was nothing in Greek, Latin or English prose or verse, which, according to its merits or defects, she did not either reject with disgust, or receive with the highest delight." The reader will perceive Ascham's own use of antithesis, and the use of alliteration, notably of transverse alliteration, so naturally suggesting itself, on the part of the 19th century translator. Here, as we perceive, propriety and perspicuity are prime considerations, metaphor and antithesis, secondary. It may be well to give examples ²⁾ of Elizabeth's use of antithesis to show how highly developed its use was even at this time: — "Like as the rich man that daily gathereth riches to riches, and to one bag of money layeth a great sort till it come to infinite: so methinks your majesty, not being sufficed with so many benefits and gentleness shewed to me afore this time, doth now increase them in asking and desiring where you may bid and command; requiring a thing not worthy the desiring for itself, but made worthy for your highness' request. My picture

¹⁾ Whole works I, Part. I, p. 192: "Orationem ex re natam, proprietate castam, perspicuitate illustrem, libenter probat. Verecundas translationes, et contrariorum collationes apte commissas, et feliciter confluentes, unice admiratur. Quarum rerum diligenti animadversione aures ejus tritae, adeo teretes factae sunt et judicium tam intelligens, ut nihil in Graeca, Latina et Anglica oratione vel solutum et pervagatum vel clausum et terminatum, vel numeris aut nimis effusum aut rite temperatum occurrat, quod non illa inter legendum ita religiose attendit, ut id statim vel magno rejiciat cum fastidio vel summa excipiat cum voluptate". For the translation above, giving the substance of this passage, see Aikin, vol. I, p. 95

²⁾ Ib. p. 101.

I mean: in which if the inward good mind toward your grace might as well be declared as the outward face and countenance shall be seen, I would not have tarried the commandment, but prevented it, nor have been the last to grant but the first to offer it . . . Of this also yet the proof could not be great, because the occasions have been so small; notwithstanding, as a dog hath a day, so may I perchance have time to declare it in deeds, which now I do write them but in words". These and similar letters written seven years before North's "Dial of Princes" shew that the use of antithesis need not be ascribed particularly to his influence.

We come now to what may be styled, relatively speaking, the Euphuism of North. Landmann has said that North displays far more than his predecessors the specific elements of Guevarism and Euphuism. This is certainly true, but we are not to understand that North is Euphuistic in the sense that Lyly is Euphuistic. In scattered passages we note a Euphuistic flavor — chiefly in the introductory epistles — but this is perceived to consist simply in the use of one or two features of style, which we have learned to regard definitely as Euphuistic — i. e. parisonic balance, and occasional simple alliteration to mark balance. Morley said of Lyly that, had he employed Guevara's style, we should never have heard of Euphuism. The remark is much more clever than conclusive — we can apply it however slightly changed to North. Had it not been for Lyly, we may say, nothing certainly would have been heard of North's Euphuism on the one hand, or his indebtedness to Guevara for stylistic character on the other. The antithetical style is certainly not his peculiar acquirement and property at this time, and his use of alliteration is in no way sufficient to excite the reader's attention as in itself a notable feature. Only those who have read Pettie and Lyly will perceive North's occasional Euphuism and see that he probably contributed directly to the foundation of the Euphuistic style: 1) through occasional use of parisonic balance; 2) through occasional use of simple alliteration and consonance to mark balance; 3) through use of figurative allusions in argumentative illustration.

North's translation was followed by a number of others, which prove Guevara's popularity, but contain nothing to show that his influence had anything further to do with the formation of the Euphuistic style. Till now more particular attention was paid to matter than to manner; this is true of North despite his care for his style. It is in Pettie's "Pallace of Pleasure", published twenty years after the first edition of the "Dial of Princes", that the Euphuistic style pronounced and unmistakable appears. Rhetorical artifices which in North were means occasionally used for an end, are in Pettie the end in themselves. Furthermore, Pettie adds new features, for instance the use of allusions to fabulous natural history, and the oratorical response. In his pages, as Landmann and Koepfel inform us, is found every feature of the Euphuistic style. Between North and Pettie it must be understood was no gradual development.

In Lyly we find the results of the development summed — nothing more. North's influence, as regards style, was not sufficient to inspire imitation in those who followed him during two decades in the translation of Guevara. Pettie alone caught at his suggestions and reduced his occasional use of certain devices into a system; this system in other ways he consistently developed. North used certain devices occasionally; Pettie and Lyly apply them constantly. Lyly added nothing; he differs from Pettie only in that he exhibits a slight increase in formal perfection, particularly in the use of parisonic balance. Pettie's style did not suffice to make him a notable success.¹⁾ Lyly, scarcely surpassing him in style, made that style admired by the character of his theme and matter — by what has been called the "sententious force and persuasive morality" of his "extraordinary masterpiece",²⁾ as well as by the interest of its personal application to the time.

¹⁾ But there were six editions of his work between 1576 and 1613, Pettie himself speaks of his fame, and Greene used his characters, cf. Koepfel's *Stud. z. Gesch. der ital. Nov.* p. 27 f.

²⁾ Ward's *English Poets*, I, p. 403.

The history of the Euphuistic style closes with Lyly though not that of the movement. Lyly had many imitators but they added nothing; changes were in the direction of simplification. Greene is credited by Gosse as having made Lyly's matter and manner "acceptable to a less exacting taste".¹⁾ Nash and Greene made practically no use of certain features — allusions to fabulous natural history for instance, which Lodge on the other hand employs as late as 1590, in the "Rosalynde". Regarding this work, the question is curious concerning certain correspondences we note between it and the *Endimion*, whether Lodge borrowed from Lyly or Lyly from Lodge. Lodge was the most complete Euphuist, perhaps, with the exception of Gosson. About 1590, however, there was a general abandonment of the marked and peculiar features of Euphuism, its spirit of scrupulous neatness only being preserved, with an occasional use of balanced antithesis and of alliteration. This we believe we have shown even in Lyly's own case, in the plays.

The year 1590 gave England the "Arcadia" and, if Landmann's view is to be accepted, a current of "Arcadianism", also taking rise in Spain, cut here across that of Euphuism. This point is the one at issue between Landmann and Schwan. Schwan would predicate an Italianistic influence contemporaneous with the Euphuistic — taking its rise in the Petrarchists and gathering strength until it found its expression in the *Arcadia*. It will be remembered that he rests his proof largely upon the abundant evidence we possess of the use of "inke-horne termes", terms Italianate, of which Euphuistic prose shows nothing.

With regard to this proof the following questions suggest themselves:

1) In what way was this tendency to the adoption of ink-horn terms specifically "Italianistic"?

2) What distinguished it from the general tendency during the whole century towards the adoption of new words of every sort?

¹⁾ Ward's E. P. ib.

3) What distinguished these "Italianistic" terms from other new coinages? Were they in part the ink-horn terms or only the dark words, spoken of by Puttenham? What were these dark words? Was it only they which were spoken at Court?

4) If Sidney's "Arcadia" shows this "Italianistic" influence, why does he too bewail the tendency to use "so far-fet words that many seem monsters, but must seem strangers, to any poor Englishman"?¹⁾

In fact, as will be seen, Schwan's suggestion leads nowhere. These "inkehorne termes" were simply due to the pedantry of the Universities "where Schollers use much peevish affectation of words out of the primitive languages",²⁾ and to their use by "men of learning as preachers and schoole-masters". The strange terms of other languages were brought in by "Secretaries and Merchaunts and travailours". The "darke wordes . . . dayly spoken in Court"³⁾ appear simply to have been foreign words of fashionably affected form.

These questions, however, it must be remembered, are aimed only at the proof Schwan offers, not at his hypothesis. Let us now direct our attention to Landmann's rebuttal of Schwan's criticism. It takes the form of a foot-note,⁴⁾ and expresses a regret that Schwan should have reintroduced the word "Italianism" into the discussion, a term which he "flattered himself he had removed in this sense". In regard to this reply it may be said, that it is very possible "Arcadianism" is the better term (though somewhat question-begging just at present) — and it is very true that Landmann's proof is unexceptionable that the "Arcadia" took its inspiration from Montemayor's "Diana", — but the point at present is rather how far the "Arcadia" was formed on the Spanish model in style as well as content. Considering that the burden of proof rests on Landmann, it is to be regretted that in his latest work he did not give us evidence more explicit than these

¹⁾ Defence of Poesie.

²⁾ Puttenham (?), Art of English Poesie, p. 157 f.

³⁾ Ib. p. 158.

⁴⁾ Euphues, Introduction, p. XIV.

statements: "That Sidney's prose is influenced by Spanish prose i. e. Montemayor's even a superficial comparison will show clearly";¹⁾ "The style is the same in both".²⁾

We may briefly present the matter thus:

1) Precisely what historical significance does the *Arcadia* possess?

Landmann and Schwan agree that it represents the abandonment of the old, or Euphuistic style, and the formal inauguration of a new.

2) Whence was this new style?

Schwan, as we have seen, declares that it was Italianistic in origin, that it had been winning its way since 1553, and now won its final victory in the "*Arcadia*"; the "common infection" Sidney confessed he was tainted with was this "Italianism". Landmann, on the contrary, maintains that this new style was entirely new and was acquired with much else from Montemayor; the infection, Sidney spoke of, was Euphuism — but there are nevertheless no traces of formal Euphuism in his work.

3) Was then Sidney affected by the prose of Montemayor? The presumption is too strong to permit us to believe otherwise.

4) But only by the prose of Montemayor? Is Sidney's style specifically Spanish? In disproof of the hypothesis of an Italianistic influence, is it possible to prove that Sidney's style shows features that are definitely Spanish and not Italian? Can Landmann properly affirm the existence of a genuine distinct "*Arcadianism*", purely Spanish in origin?

It is on grounds such as these that Schwan's position begins to become strong. It will be remembered that he finds the fountain-source of his "Italianistic" influence in Surrey and Wyatt. It avails little that Landmann challenges him to name a "prose writer and the English imitator to whom his so-called Italianism is due".³⁾ A sharp cutting asunder of, so to speak, prose-influence and poetry-influence is an absurd

¹⁾ Ib. p. XVI, Note.

²⁾ Ib. p. XXXI.

³⁾ Landmann, *Euphuies* p. XIV.

dity. That a poet like Sidney, with every line of Surrey and Wyatt at his heart, and writing prose essentially poetic in character, addressed to a sister he adored — that he must of an absolute necessity owe his style simply to the imitation of a Spanish model is simply unthinkable. Accordingly Landmann's theory suggested the following questions:

1) Is the style of the "Arcadia" any more distinctively Spanish than Italian?

In answer let us compare Landmann with himself:

p. XIII.

"The metaphorical diction of
the Italian lyric".
"Circumlocutions".

p. XXVIII.

"in Sidney's Arcadia . . . the
excessively metaphorical lan-
guage".

"Circumlocutions for simple ex-
pressions".

"Personifications of inanimate
objects".

"Bold personifications of in-
animate objects".

"Imaginative transference of
qualities which objects do
not possess . . . as weeping
paper".

(in quotation)

"Most blessed paper . . . happy
messenger . . . thy baseness
. . . mourn boldly, my ink".

2) In particular, in what way are the elements of style in Sidney's "Arcadia", given p. XXVIII, specifically Spanish — viz. endless, tedious sentences, fondness for details, descriptions of the beauties of rural scenery?

3) Where did Sidney get his fondness for playing upon words?

4) Is there no more significance to be attached to Sidney's use of the title "Arcadia" than that he may have taken it from Sannazaro?

These questions, it must be remembered, do not aim to disprove Montemayor's influence upon Sidney. They only aim to ascertain just what it was apart from matter and general character that Sidney took from Montemayor, in order to see

whether Landmann has the right to speak of "Arcadianism", as if a second setting in of Spanish influence affected prose form definitely and unmistakably, as the influence of Guevara affected it. And this question of course has interest for us only so far as it concerns the possibility that there was a second influence at work contemporaneous with Euphuism.

Nothing notable or individual, it seems to us, can be detected in Sidney's style, that can be declared specifically Spanish. It is a straight-forward narrative style, so far as structure is concerned. Sidney was not thinking of the form of his sentences as he wrote. Its individual quality proves on analysis to be due to Sidney's use of figurative language; his clauses while direct and simple are lengthened by circumlocutions. The attention is attracted not by any peculiarity of form, but by bold personification and vividly picturesque metaphor. Knowing that Sidney's taste was formed in an Italian school,¹⁾ are we to believe that his fondness for these was due simply to Montemayor?

If with Schwan finally we are ready to admit as probable some influence proceeding from Italian sources (even contemporaneous with Euphuism), we of course cannot do so on the ground of the general use of strange and foreign coinages. Schwan was led to this idea no doubt by his desire to explain the true aim of the satire in "Love's Labour's Lost". Needless to say we cannot ascribe this word-coining to an Italian influence, or use it in proof of such influence. Schwan does not show how it appears in any literary work. It was in any case the literary groundlings who used these terms — the preachers and schoolmasters, secretaries, merchants, and travellers, as Puttenham tells us, and with them the pedantic courtiers.

The probable view seems to be that a taste for boldly picturesque metaphor, hyperbolical expression and personification, took its rise in the study of Italian verse and prose

¹⁾ For the character of Sidney's debt to Petrarch, see Koeppel, *Stud. z. Geschichte des engl. Petrarchismus im XVI. Jahrh.*

and made its influence more and more felt until it found its full expression apart from verse in the "Arcadia". Glimpses of this appear even in the Euphuists themselves. In Pettie we find expressions so thoroughly Sidneyesque, so to speak, as "the tempest of my just displeased mind hath driven your suit against the rough rocks of repulse". In the Euphues, as we know, figurative allusions are always argumentative, but of Lyly's plays "Sapho and Phao" was written before, and the "Endimion" probably in the year 1590, and in both these we traced the beginnings of a new, non-Euphuistic use of the metaphor. In Lodge's "Rosalynd" we find the same blend of Euphuism with a new element. This work is declared by Landmann to be Euphuistic in form and "Arcadian" in content. Published in the same year with the "Arcadia", why is it necessary, to drag in as Landmann has to do a supplementary hypothesis to the effect that Lodge had seen the Arcadia and been influenced by it — this in order to credit Sidney as the first exponent of a so-called "Arcadianism" of Spanish origin?

The discussion of this point leads naturally to the questions which really originated it — did Lyly and Euphuism affect Shakspeare, and did Shakspeare parody Lyly? The question, it seems to us, is simple to answer. Euphuism, as we took care to note, is a matter of diction, of form, of style, and nowhere in Shakspeare do we find a Euphuistic diction, save in the single instance where Euphuism appears to be parodied. In brief, it is possible that Euphuism may have exercised some formative influence upon Shakspeare in his youth, but it at least gave no distinctive quality to his style. A quantitative analysis would be simply impossible.

As regards Jonson's Fastidious Brisk, so long considered a parody on the strength of the authority of Drake, Hallam, and Fairholt, to whom by the way any form of 16th century affectation was Euphuism — it is impossible to believe Jonson had Euphuism particularly in mind (cf. p. 8; in the same play there is a pointed reference to the Arcadia).

We must agree with Landmann that Shakspeare did not parody Euphues in "Love's Labour's Lost", and that

the only passage in which he did so was "I Henry IV", 2, 4. His intention there is clearly proved by his use of the famous chamomile metaphor¹⁾ which seems to spread everywhere — particularly over the pages of the critics — in a way that does great credit to Lyly's felicitous description.

If here we finish with the immediate and temporary effects of Euphuism upon our literature, what effects were there which were enduring? We now no longer deal with the Euphuistic style — its independent and individual character began to disappear rapidly as we know about 1590 — we deal with its separate elements.

The acquirement on the part of a people of its rhetorical forms might worthily be made subject of inquiry. Clearly with the Euphuists arose the constant and understanding use of antithesis and parallelism. Before their time there is no marked indication of a persistent tendency to the use of these devices in prose; prose literature consisted either of simple narrative, or of works of polity, theology, instruction, made up substantially of straightforward assertion with occasional simple arguments from example and analogy. The classics taught Guevara and were teaching England — and doubtless the Bible, with its wonderful oriental use of these forms, would have lent its aid.²⁾ But as it was, Guevara's example taught the Euphuist, and the Euphuist, i. e. Pettie, first made their constant use a principle. Surely this is noteworthy when we consider how important a feature they are of English prose style; we need only run over the name of Bacon, Burton, Fuller, Cowley, Temple, Swift, Johnson, Junius, Burke, to suggest the importance of the balanced antithesis alone. We purposely use the word "balanced". The arti-

¹⁾ Copied perhaps from Pettie, cf. Koeppl: *Stud z Geschichte der ital. Nov.*, p. 28.

²⁾ See the rhymed tractate "Rede me and be nott wrothe &c." of William Roy and Jerome Barlowe, printed at Strasburg in 1528. The introduction is full of antithesis and parallelism, due simply to the use of Scripture (cf. Arber's Reprint, 1871).

ficiality of Euphuism was due in greatest part to its devices to enforce emphasis. As might be expected precisely in proportion as these were volatile through their artificiality, their disappearance was more or less complete. Rime, repetition, annomination, consonance, — these vanished. The occasional use of alliteration (even transverse) as the helpful accompaniment of parison, and the constant use of parison as a most fitting accompaniment of antithesis and parallelism obtains to this day.

Examples might be given—they are common enough all through the first half of the 17th century—that would seem to indicate that some influence, permanent though slight, remained from Euphuism. I cite the notable case of Fuller.

Morley, it will be remembered, in his first article long before Lyly's style had been analysed, followed Marsh in wrongly instancing Fuller and Browne as "euphuistic". Morley referred to their use of conceits, figurative allusions and illustrations, not to their style. Browne in no way attracts our attention. Fuller however is interesting because he makes constant use not only of antithesis and parallelism with parisonic balance, but also often of simple and transverse alliteration precisely in Euphuistic fashion. Of this interesting feature of Fuller's style we give examples:¹⁾

"O whither will my mind sail, when *distemper* shall steer it? whither will my fancy run, when *diseases* shall ride it?" (p. 6); "In that day either lighten my *burden* or strengthen my *back*" (ib.); "Must the new *foe* quite jostle out the old *friend*? May I not with him continue some commerce of *kindness*? . . . Yet how can I be *kind* to him without being cruel to myself and thy *cause*?" (p. 7).

"Yet though I cannot *chant* with the nightingale or *chirp* with the blackbird, I had rather *chatter* with the swallow" (p. 8); "Within a little time I have heard the same *precept* in sundry *places*, and by several *preachers* *pressed* upon me . . . Surely this is from thy *proridence* and should be for my *profit*" (ib.).

¹⁾ Good Thoughts in Bad Times.

So for the first two and a half pages. Note the following: — “The lower the members, the coarser the metal. The further off the time the more unfit” (p. 10); “Former wickedness or present want . . . I would have fed his person, and starved his profaneness, not of my seeking, but of thy sending” (pag. 11).

“When I cannot be forced I am fooled. He cannot constrain if I do not consent” (p. 16); (a play on words) — Had that which I desired been *done*, I had been *undone*” (p. 18); “Formerly he had told it with his tongue, but now with his tears; formerly he taught it with his words, but now with weeping” (p. 33); “I have conquered and killed, subdued and slain, maimed and mortified the deeds of the flesh” (p. 88); “Croaking in my judgment, creeping into my will and crawling into my affections” (p. 93).

Let us note a few marked cases of transverse: — “Let me labour to exceed them in pains who excel me in parts” (p. 14); “Or praiseth for former or prayeth for future favours” (p. 30); “But when either on the the flat of an ordinary temper or in the fall of an extraordinary temptation, we lose the view thereof. Thus, in the sight of our soul, heaven is discovered, covered, and recovered; till though late, at last, though slowly, surely, we arrive at the haven of our happiness” (p. 76); “What I freely tendered, God fairly took” (p. 87); “If accepting my homely diet, he will not refuse my home devotion” (p. 89).

Though these cases — few among many — might have come from the Euphuës, Fuller as we need scarcely reaffirm was no Euphuist.

Passing on, we must not limit our attention only to specific effects. Apart from these, if Euphuism notably affected one period of English literature it must in a broad sense have permanently affected it. If then we consider it in its broader relations, we perceive that Lyly and Sidney, though they represent different schools of rhetoric, both played a part in a common movement extending through the whole of the 16th century into the 17th. We are not here joining with

Morley in the opinion that Euphuism was one phase of a worship of conceits extending from Chaucer's time to Dryden's. What we mean is that England through Berners, Elyot, Ascham, North, Pettie, Lyly and Sidney was learning a certain lesson. What this lesson was we understand when we find Nash in his prefatory letter to Greene's *Menaphon* referring to "our greatest Art-masters deliberate thoughts" — unmistakably meaning Lyly personally or his school — and Webbe in his "Discourse of English Poetrie" delivering himself in this wise: "Among whom I thinke there is none that will gainsay but Master John Lilly hath deserved moste high commendation as he hath stept one steppe further therein [amendment of our speeche] than any either before or since he first began the wyttie discourse of his Euphues".¹⁾ In a word — England was learning the value of conscious attention to form, and what is more, was testing and trying what canons of form should be accepted. This as clearly appears in Elyot's early experiments in word-coining as in the surprising numbers of rhetorical works and the innumerable discussions of rhetorical matters in prefatory epistles, introductions &c., later in the century.²⁾ In our analysis of the Euphuistic style, we were careful to point out the fundamental simplicity of the Euphuistic rhetoric—a simplicity due to the fact that its development represents the experimental effort of two minds only. Owing to this simplicity we are sure Euphuism taught its lesson all the more surely. It gave England but one canon of form—but better than this, it taught England the value of such canons. We endeavored to bring out the absolute falsity of the notion that Euphuism was a sort of wilful superficiality and affectation and to show how orderly and consistent in spite of its faults the Euphuistic rhetoric was. Lyly strove after clearness first, then after force, aptness of illustration, balance, rhythm; his vices are the vices of ignor-

¹⁾ p. 46.

²⁾ Berners himself says, "I know myselfe insuffycient in the facondyous arte of rethoryke". (quoted by Lee, "Boke of Duke Huon &c." p. XLIII in illustration of Berners's modesty).

ance, or half-knowledge, — artificiality, that is, an art which does not conceal itself, and extravagance, in his case largely due probably to over-anxiety in elaboration. His thought and care may be illustrated by one little point. He even pays attention to his paragraphing, the art of which was just beginning to be understood—a matter which Sidney acknowledges he was careless about, and Bacon observed only in half-careful fashion by marking his paragraphs in the full blocked page with a conventional symbol.

Finally, since the point has been referred to—is Euphuism as a movement to be compared to Marinism, Gongarism, Preciosity? Only perhaps as all are movements leading to a greater refinement, a more certain knowledge of art, its methods and its ends; in no way as regards character and the immediate effects produced. Morley would have us believe Euphuistic literature to be stylistically at least the mere froth of a fermenting age. This it emphatically was not. Its artificiality is not empty, its extravagance is not vapid. It did not spend itself in word-tinkering, torturing of conceits, in formless bombast. Its excesses merely display how anxious and eager the effort was to attain ends thoroughly worthy—clearness, precision, force, rhythmic melody, formal consistency.

Appendix I.

Prologue to *Endimion* (Fairholt, I. p. 4):

Most high and happy Princesse,
We must tell you a tale
Of the Man in the Moone,
Which if it seeme ridiculous for the method,
Or superfluous for the matter,
Or for the meanes incredible,
For three faults
We can make but one excuse.
It is a tale
Of the Man in the Moone.

It was forbidden in olde time
To dispute of *Chymera*,
Because it was a fiction,
Wee hope in our times
None will apply pastimes,
Because they are fancies;
For there liveth none under the sunne
That knowes what to make
Of the Man in the Moone.

Wee present neither comedie, nor tragedie,
Nor storie, nor any thing,

But that whosoever heareth may say this,
Why here is a tale
Of the Man in the Moone.

Philautus's reply to Euphues (p. 50):

Friend *Euphues* (for so your talk warranteth me to term
you)

I dare neither use a long processe, neither a loving speach,
least unwittingly I shold cause you to convince me
of those things which you have already condemned.

And verily I am bold to presume upon your curtesie,
since you your self have used so little curiositie:
perswading my selfe that my short answere will worke as
great an effect in you,
as your few words did in me.

And seeing we resemble
(as you say) each other in qualities,
it cannot be yat the one
should differ from the other in curtesie,
seing the sincere affection of the minde
cannot be expressed by the mouth,
and that no art can unfold
the entire love of ye heart,
I am earnestly to beseech you
not to measure the firmeresse of my faith,
by ye fewnes of my wordes,
but rather thinke that the overflowing waves of good wil,
leave no passage for many words.

Triall shall prove trust,
heere is my hand, my hart, my lands
and my life at thy commaundement.
Thou maist wel perceive that I did beleeeve thee,
that so soone I did love thee:
and I hope thou wilt the rather love me,
In that I did beleeeve thee.

Either *Euphues* and *Philautus* stooode in neede of frind-
shippe

or were ordeined to be friendes:
upon so short warning, to make so [soone] fine a conclusion
might seeme in mine opinion
if it continued myraculous,
if shaken off, ridiculous.

Appendix II.

(Alliteration in Prose. — The Balanced Style and Fabulous Natural History in the Thirteenth Century. — Nineteenth Century Euphuism.)

Alliteration occurs in Middle English prose generally in impassioned passages — see e. g. the “Meditatio”, edited by Ullmann in *Engl. Stud.*, VII, p. 454. It may be used to give distinction to particular words i. e. emphasise their logical relation to the whole thought, but is seldom used to emphasise the logical relation of two or more words to each other. The single general exception is words in formulaic pairs, as e. g. “true and trusty”, “made or marred”, or the familiar catchword “not for the learned but for the lewd”.

We wish to call attention to a notable special exception, the “Ayenbite”, Dan Michel’s translation (1340) of Frère Lorens’ “La somme du roi” (1279). It is remarkable that Lorens makes constant use of parisonic constructions and very interesting to note that the Englishman, who translates literally, not infrequently emphasises the balanced words by alliteration¹⁾:

“Ase me ssel loki mesure ine wordes: alsuo me ssel loki

¹⁾ Morris: *Ayenbite of Inwyte*.

measure ine hyerþe" (p. 256); "þet yzyeþ þet mot ine þe opres eye, and ne yzyeþ naht þane refter in hire owene eye" (p. 175); "O men, ne byeþ naht þyestre, ne byaþ naht ontrewē" (p. 270).

And one or two examples with alliteration:

"Hit ys wel ssort ine wordes: and wel lang ine wytte. Liht to zigge an sotil to onderstonde" (p. 99); "Ele est moulte couerte en paroles. e mout longue en sentence. legiere a dire e soutiue a entendre";¹⁾ "þet is þet me by delyvred of alle *kuede*: and volveld of alle *guode*" (p. 99); "Cest que on soit deluires de tous maus e raemplis de tous biens" (ib.); "Zetteþ zuo moche hire *herte* and hire *hope*" (p. 6); "Yef þou wylt libbe *vriliche*, lyerne to sterve *gledliche*" (p. 70); "be *wylle* ne be *wilninge*" (p. 242). Noting these uses of antithesis, and with it the habit Lorens has of piling up his illustrative allusions a half dozen at a time, it is impossible not to feel that we have in this thirteenth-century author unmistakable anticipations, prefigurements, of the "stilo alto". We may perhaps perceive here the truth that it is much too easy an explanation to refer a man like Guevara, a style like the "stilo alto", simply to the influence of the Renaissance. However great such a man as Guevara may have been, however extraordinary his individual accomplishment and influence, he must have been in great measure the creature of his age in order to have left so definite an impression upon it. In a word, his age must have prepared him, while it profited by him. The beginnings of the movement we are studying lie back of Guevara and before the Renaissance.

There is notable difference between a mere heaping together of homilies or tractates upon the virtues and a work like Lorens's which taking the Lord's Prayer, Creed, and Commandments as its scheme or skeleton, endeavors to furnish its readers with a complete body of faith, apparatus of religion, and manual of conduct. Narrative composition naturally

¹⁾ Varnhagen in Engl. Stud., I, p. 384. Two examples are ample to show character of translation.

takes care of itself in a rough way as regards the matter of formal unity, but the attainment of it in didactic works was immensely more difficult. The world indeed was three hundred years or so learning how to do it, half that time in fact learning to conceive of it as a possibility, until the classics finally enforced a moral and afforded a model. Works like Lorens's must be regarded as the exercises in plain hand preparatory for the flourishes of the Guevaras of a later day. Old and new, the books of both are books royal, books for the king, mirrors of the world. From one into the other the set homily and tractate pass — not the form only in the set discourses, but the Simon Pure theological homily itself, to remain indeed so long that several are found in a volume confessedly written for the tiring-room of Elizabethan dames.

In brief, just as one is obliged, in order to explain one of Pinero's dramas, to go back through the interlude to the miracle-play, so to fully explain the modern novel or essay, one must go back finally, through the Lylys, Norths and Guevaras, to the homilists like Lorens and Maurice de Sully.

✓ Lorens's use of allusions to natural history should be referred to as suggesting Lyly if not Guevara. They are drawn of course from the bestiaries, but are used precisely as Lyly uses them — the "adder called aspis", the adder Serayn, the beast Hyane, the Coccyx or cuckoo, the lynx, chameleon, salamander and turtle. All of these but one or two are used by Lyly. Lorens's use of them serves to show how early this class of allusions became popular in France.

The temptation to add here a specimen of 19th century Euphuism, as a corollary to p. 77, n. 1, is too strong to be resisted. I am indebted for it to Prof. Herbert E. Greene, of Johns Hopkins University. It is from a religious newspaper, the "Congregationalist" for 1893 — an exact reference would be to no purpose:

"Six sorts of people at least would be helped by a pledge in the ordinary church prayer-meeting:

1. The pastor. On Sunday he is expected to preach,

on Friday evening to prod. Is he scholarly? Others are silent because he has said so much. Is he suggestive? Others are silent because he has said so little. His management, mood, method, message, make, or mar, the meeting. He is Atlas under the prayer meeting world, and for his bent back needs the pledge as a plaster, &c."

I could not consider this little essay complete unless I gave myself an opportunity to thank Professor Breymann for prompting me to enter upon it, and to express my indebtedness for his kindly and generous aid in the way of suggestion and correction. A similar acknowledgment is due Professor Koeppel, who while reviewing my manuscript, kindly corrected many slips and suggested the reconsideration of a number of statements, thus assuring my work, so far as such incidental correction permitted, the benefits of his accurate scholarship and critical acumen.

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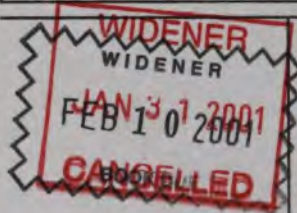


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